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No. 297. NOVEMBER 1, 1898. Vol. XXV.

CONTENTS.

	PAGE
HAROLD FREDERIC	289
THE BYGONE LYCEUM. Mark Lee Luther	291
COMMUNICATIONS	293
"Would Better" for "Had Better." Edward A. Allen.	
The Muses and the Cuban War. W. H. Johnson.	
National Pride and Historical Accuracy. W. R. K.	
OUR RESPONSIBILITY, NATIONAL AND INTERNATIONAL. John J. Halsey	295
A LATTER-DAY NOVELIST ON DICKENS. Edward E. Hale, Jr.	297
THE SUPREMACY OF THE ANGLO-SAXON. Wallace Rice	299
THE NEW SCIENCE OF ETHICS. Edward Howard Griggs	300
RECENT FICTION. William Morton Payne	301
Swift's The Destroyer.—Le Queux's Scribes and Pharisees.—Ridge's By Order of the Magistrate.—Henty's The Queen's Cup.—Boothby's The Lust of Hate.—Sherard's The Iron Cross.—Russell's The Romance of a Midshipman.—Rhoscomyl's The Lady of Castell March.—Balfour's To Arms!—Buchan's John Burnet of Barns.—Waite's Cross Trails.—Hyne's Adventures of Captain Kettle.—Miss Johnston's Prisoners of Hope.—Miss Davis's A Romance of Summer Seas.—Miss Mackie's Ye Lyttle Salem Maide.—Miss Saunders's Rose à Charlotte.—Mrs. Harrison's Good Americans.—Mrs. Atherton's The Californians.—Payne's The Money Captain.—Bates's The Puritans.—Janvier's In the Sargasso Sea.—Lee's Four for a Fortune.—Farmer's The Grenadier.—Tracy's The Lost Provinces.	
BRIEFS ON NEW BOOKS	306
Experiments or whims?—Curiosities of native literature fifty years ago.—Colonial expansion on English models.—The journalistic temper in Dickens.—"Democracy in America" in new setting.—Essays on literary art.—The rainbow Leviticus.—The claims of long descent.—Saintsbury's English literature.	
BRIEFER MENTION	309
LITERARY NOTES	309
TOPICS IN LEADING PERIODICALS	310
LIST OF NEW BOOKS	310

HAROLD FREDERIC.

American fiction could ill afford to lose so good a writer as Harold Frederic, who died at Henley, England, on the nineteenth of October. His reputation as a novelist was hardly more than ten years old, but it was firmly fixed, and we had come to think of him as one of our foremost story-tellers, as one to the growth of whose powers there was no readily assignable limit. That he should have been taken away in the very prime of life—for he had only completed his forty-second year—is of itself a happening sufficiently tragic, and the tragedy becomes heightened by what is reported of the circumstances under which he died, for the despatches state that he had fallen into the hands of those fanatics who deny the efficacy of the scientific treatment of disease, and that he was refused the medical attendance which might, it is claimed, have averted the disaster of his early death. If this be true, a heavy indictment lies against those who were responsible for the neglect, and they stand condemned morally even if they are beyond the reach of the civil law.

Harold Frederic was born on a farm in central New York, August 19, 1856, of an ancestry in which English, French, and Dutch elements were commingled. His childhood was familiar with poverty, and his schooling ended with his fourteenth year. Forced thus to become a self-educated man, his subsequent career gave evidence once more of the truth—which some seek to minimise or even to deny—that education is none the less education because a man gets it by his own unaided efforts—that the education gained in this strenuous way may be of a more solid kind than that attested by a parchment certificate. After a few years of employment, first as office-boy, then as draughtsman, then as retoucher of photographic negatives, Frederic found himself landed in journalism, and speedily made his way to the front. At twenty-four, he was one of the editors of the Utica "Observer," at twenty-six, he became editor of the Albany "Evening Journal," at twenty-eight, he was engaged by the New York "Times," and sent to London, as correspondent for that newspaper. Since 1884, then, his

career has been public property, and we are now left sadly wondering at the position he created for himself during the last fourteen years of his life, and at the amount of serious work that he had accomplished before he died.

It was, we believe, in this first year of his English life, that we first saw the name Harold Frederic in print. It was signed to a short paper in the "Pall Mall Gazette," written "by an American in London," and devoted to an account of the condition of literary affairs in the United States. We well remember asking ourselves who this man could be, whose name was wholly unfamiliar, yet who wrote with so much assurance and intelligent grasp of his subject. It was not until some three years later that the name again attracted our attention, when it was attached to a striking story called "Seth's Brother's Wife," which began to appear serially in one of the magazines. From this time on — which amounts to saying for the past ten years — the name has been well known to all American readers, and has come to stand for good literary work, conscientiously performed, in whatever field of activity its owner might choose to engage.

As a correspondent, Mr. Frederic's work has become very widely known indeed during recent years. His London letters, printed in a number of our leading newspapers, have been the most interesting of their kind, full of energy and ideas, bringing a trained mind to bear upon current questions of politics, society, and art, and embodying as much of style as could reasonably be expected of a writer who used the Atlantic cable for his instrument. Moreover, on at least two notable occasions, Mr. Frederic was not content with providing for his American public the news supplied to his hand in London, but set out to obtain news of his own by direct investigation. It was in 1884, at the outset of his career as a newspaper correspondent, that he made a personal inspection of the cholera-infected districts of Southern France and Italy. He visited Marseilles and Toulon in the days when the population of those cities was panic-stricken, and his letters upon the subject were an important contribution to our knowledge of the epidemic at a time when it was feared that even our own country was threatened with invasion by the dreaded plague. The second of the occasions referred to was in 1891, when the recrudescence of Jew-baiting in Russia was made the subject of a personal investigation by Mr. Frederic, the result of his observations being published the following year in a graphic and impressive work

entitled "The New Exodus: A Study of Israel in Russia."

This work, and the newspaper correspondence which he carried on for fourteen years, gave Mr. Frederic considerable prominence as a student of public affairs, and his firm grasp of political problems made him something of an authority upon contemporary history. All this work, however, is of a sort soon to be inevitably forgotten because essentially ephemeral. But Mr. Frederic's fiction is not ephemeral, and has won for him a high place among American novelists. Eight volumes of that fiction have already been published, and two more will make the list complete. Ten volumes in ten years is not a bad record, when we consider that their author was by vocation a journalist, and a man of letters only by avocation, especially when we consider that the ten volumes are of a far higher character than the work of most journalists, that they are reasonably free from those touches of crudeness and vulgarity that few journalists are able to exclude from their attempts to produce literature of the serious sort.

The ten volumes are these: "Seth's Brother's Wife" (1887), "The Lawton Girl" (1890), "In the Valley" (1890), "The Return of the O'Mahony" (1892), "The Copperhead" (1894), "Marsena, and Other Stories of the War" (1895), "The Damnation of Theron Ware" (1896), "March Hares" (1896), "Gloria Mundi" (1898), and "The Market Place," promised for publication next year. Of the eight volumes that are already contained between covers, "March Hares" and "The Return of the O'Mahony" are extravaganzas, and stand apart from the rest. Neither of them would we willingly miss, for they display a richly humorous side of the author's fancy, the existence of which would hardly be suspected by readers of his other novels. The second of the two just named, in particular, has never enjoyed half the popularity it deserves; for exuberant vitality it outranks the others, although this character is doubtless gained at the expense of more artistic qualities. From the other six novels that stand on the shelf, "In the Valley" stands apart as a work of historical fiction, in the sense that it deals with a bygone period. We make this distinction because all of the six are historical in a wide but very genuine sense of the term. Of "In the Valley," which deals with the Revolutionary period of our history, and with the events that prepared the way for an American victory at Saratoga, we do not hesitate to say that it is one of the best historical novels that

we have, a strong and vivid portrayal of one of the most stirring and pregnant periods in our national annals.

Five books remain for a few words of characterization. They all deal with the region and the period that the author knew so well, the central New York of the sixties, seventies, and eighties. They accomplish for that region and that period the work of analysis and portraiture that so many of our writers are doing for other regions and contemporary periods. Two of them reproduce for us the feeling with which the old North viewed the Civil War, and show us the cross-currents of sentiment and the conflicting passions that divided non-combatants as well as combatants. Two others are more strictly domestic in their interest. The fifth, by common consent Mr. Frederic's most successful novel, has for its theme the warfare waged by two religious ideals in the battle-field of a man's soul; but even this powerful work is at the same time a richly observant study of provincial American society. We may perhaps be permitted to quote, in closing, a few words that we wrote of this powerful fiction at the time of its appearance two years ago: "Mr. Frederic has aimed to produce a great and typical picture of American life, and an unerring instinct has taught him that such a picture must be concerned with the life of a small community rather than with the more attractive but also more sophisticated civilization of the great cities. It is in the small community that the main-springs of a nation's strength are to be felt most distinctly and the elements of its weakness most clearly discerned; it is here that its fundamental ideals are most naively offered to the view." These words were written of "The Damnation of Theron Ware," but their application extends to the greater number of Mr. Frederic's novels, and for this reason they are here reproduced.

THE BYGONE LYCEUM.

When, in the early thirties, Emerson, cut adrift from his church and his livelihood, began his forty years of platform work, the American lecturing system may be said to have its most definite beginnings. It is the old story of the mustard seed: there has sprung up a great tree, and the European celebrities come and lodge in the branches. Its like has existed nowhere else in quite such luxuriance. When Archibald Forbes thought of a lecturing tour in England, after the Russo-Turkish war, he had no precedents, and was forced to barnstorm the country under the guidance of a theatrical manager. Jona-

than's lecturing machinery was still a "foreign devil" to John Bull, for America, which led the way in establishing an organized system, has all along retained pretty much what a furnisher would call an exclusive design.

The unit of the system in its completeness was the Lyceum, the idea of which is now concrete only to the old and middle-aged, and whose rise, decline, and fall have yet to find their historian. In a general way, the term denotes the various organizations which, flourishing or languishing as the local thermometers of "culture" registered high or low, once existed in city and village alike throughout the Northern States, with the improvement of the community as their especial aim, and the delectable exhibition, in courses of lectures covering the winter months, of the intellectual lions of the day as a corollary. It is difficult for the present generation to realize the importance of this institution; the weekly lecture was the social event before which all other engagements must needs give way, and it often stood in lieu of the inaccessible theatre or the forbidden dance.

The history of popular lecturing in this country would seem to fall into three periods: the first, roughly bounded, ends with the Civil War; the second, some twelve years ago; while the third is still with us. Of the early days, and Emerson's first Boston lectures, we have a sympathetic picture. "Who that saw the audience," says Lowell, "will ever forget it, where everyone still capable of fire, or longing to renew in himself the half-forgotten sense of it, was gathered? Those faces, young and old, agleam with pale intellectual light, eager with pleased attention, flash upon me once more from the deep recesses of the years with an exquisite pathos. . . . I hear again that rustle of sensation, as they turned to exchange glances over some pithier thought, some keener flash of that humor which always played about the horizon of his mind like heat-lightning, and it seems now like the sad whisper of the autumn leaves that are whirling around me."

Other men of letters followed Emerson, and lecturing began to grow in favor. It paid but meagrely at first. Holmes tells a story of "Emerson's coming to my house to know if I could fill his place at a certain Lyceum so that he might accept a very advantageous invitation in another direction. I told him that I was engaged for the evening mentioned. He smiled serenely, saying that then he supposed he must give up the new stove for that season." By the time of the war, the lecturing field was crowded and the Lyceum system widespread. There is in the possession of the writer a bundle of old letters to whose yellowed paper and faded ink the signatures of men famous in literature and public affairs lend a revitalizing touch. They all pertain to lecturing, and were written during the Civil War to the secretary of a Lyceum in a town of western New York. Here are letters from statesmen, judges, bishops, war correspondents, editors, men of letters, merchants, lawyers, philanthropists, orators, and travellers; from politicians who were too busy to lec-

ture and politicians who had little else to do, poets open to persuasion and a poet who could not be lured, a man who had been president and men who were ambitious to be president; and, not the least interesting, letters from the Lyceum secretaries who talked of the great ones for whom they were angling as though they were commodities to be bought and sold.

Those were the days of the giants, but the giants had their host of pygmy imitators, and in perusing these old letters no point is more striking than the present comparative unfamiliarity of the names of most of their authors. What, for example, do the names of MacGowan, Edwin James, Murdoch, or even the once celebrated E. H. Chapin, now mean to us? What legacy has been left us by Richards, who used to sugar-coat science for the crowd, and whose popularity permitted matinees for children? Where, outside the annals of journalism, do we meet with the names of W. C. Prime, Manton Marble, or Benjamin F. Taylor? Yet all had their vogue, and this one sentence of Taylor's, "My protracted absence with the Army of the Cumberland has served to confuse my lecturing arrangements," is indicative that there were those among them who stood near the pulse of the stirring life of the time. Bishops Clark and Simpson, good men both, the latter the man whom Lincoln regarded as the greatest orator he had heard, are shadowy figures; and to how many to-day comes as a familiar sound the name of "Edmund Kirke," the pen-name of J. R. Gilmore, who was at one time entrusted with what proved a bootless mission to the Confederacy? What memories of defunct issues that once were live are stirred by this voice from the past: "My subject," he writes, "will be 'The Southern Whites: their characteristics, and their relation to the future of the Union.' It will, naturally, be largely descriptive and humorous, but while it will contain nothing to offend the abolitionist or anti-abolitionist, it will give the Vallandigham school of Copperheads 'Hail Columbia.' I wish this distinctly understood and assented to by you, as, like a certain old lady of everybody's acquaintance, I like to have 'my say.'"

This was the season of 1863-4, and the men of affairs found other wine-presses to tread. Thus, Seward, writing from Washington, pleads in excuse that "my engagements obliged so early a return to this place." "I shall be required at Washington," writes Fernando Wood; and Washington again claims the presence of Holt, the Judge-Advocate General. Henry Winter Davis's duties "are too engrossing." "With my present engagements," says Charles Sumner, "I dare not promise myself." Reverdy Johnson's outlook is certain "to keep me in work"; Edward Everett has "not accepted any invitations to speak the ensuing season"; ex-President Franklin Pierce declines without explanations; and Wendell Phillips, in a scrawl that speaks of haste more than his assertion of the fact at the close, with a half promise, thrusts the whole consideration of the matter months forward into the uncertain future.

These men, however, with the exception of Phillips, were hardly "regulars" in the lecturing phalanx which Emerson indisputably led. Among the professional lecturers, few were more sought after than John B. Gough and Henry Ward Beecher. Gough's agent announces by circular that he is booked for months to come; and one of the Lyceum secretaries states on the eve of Beecher's return from his memorable trip to England: "There is a pile of letters a foot high waiting his arrival, all of which relate to lectures."

Another favorite was the comedian James H. Hackett, the Falstaff of his generation, who found time outside his theatrical work for occasional readings. He was much in demand, but difficult to pin down to a definite date, and there are in my pile several letters in his nervous, old-fashioned hand, anent one of the attempts to secure him. He makes an interesting confession as to his professional rewards. He had received an offer of \$100 from Albany, a compensation which, he asserts, "approached nearer to such as I can obtain by four nights acting upon the stage."

Naturally, in a collection like this there are letters from such platform celebrities as Curtis, Holmes, Holland, Bayard Taylor, and Anna Dickinson; but their correspondence contains but little of general interest. Curtis was then in the thick of that struggle to liquidate a publishing-house debt which he might have legally avoided, but which, like Scott, he chose to shoulder. The five letters in his hand, trifling though they are, reflect everywhere the "heart of courtesy" which this first gentleman of America so markedly possessed. Holmes's letters, like everything he touched, bear the imprint of his personality. This is rather a model declination: "I have got tripped up at starting," he says, in breaking an engagement by reason of sickness. "I hate to disappoint an audience as much as any lecturer can. I have strong personal motives for carrying out my plan for that lecturing trip during that vacation. Nothing but necessity would have forced me to relinquish it, and that I am sure will prove a sufficient apology." This same Lyceum also made an attempt to entice Longfellow. In a dainty monogrammed note from Nahant the poet replied: "It would give me great pleasure to accept your invitation if I ever appeared in the character of lecturer. As I do not, I must decline."

The drama of the present was at that period too absorbing for interest in things literary or philosophic, and the subjects proposed in these letters are, with rare exceptions, pertinent to the struggle then in progress. Thus, we have "The Southern Whites," "The State of the Country," "The Probable Issues of the War," "The Way of Peace," "The National Heart," and "The Crisis of the Nation." Politics, hitherto tabooed from the Lyceum, began to overshadow all else.

From the point of view of our day, when the best-known lecturers receive from three to five hundred dollars a night, and Stanley toured the country at

the rate of a hundred and ten thousand dollars for a hundred and ten lectures, the prices paid these men seem paltry. A hundred dollars was then considered munificent hire for a Lyceum lecture, and equally so, it is likely, in many instances by the lecturers themselves. Both Gough and Beecher could ask and easily get a hundred and fifty dollars; Holmes, Agassiz, Phillips, Butler, and Everett valued their services at one hundred dollars; Bayard Taylor was satisfied with sixty; and George William Curtis, with a modesty that is characteristic, rated himself in the fifty-dollar category with Manton Marble, Benjamin F. Taylor, Bishop Clark, and Charles Carleton Coffin.

After the war, conditions changed. Up to this time the lecturers had been largely their own business managers, and dependent upon the invitations they might receive. A tendency toward centralization of management now set in. The Lyceums of the West pooled their interests in the securing of prominent lecturers from the East, and — suggested, it is likely, by this — came the establishment of bureaus for the supply of the Lyceums and the introduction of the methods which have been stigmatized as "lecture brokerage." Prices rose, and by the early seventies, and the coming of Major Pond — the Warwick of the modern lecture-world, who infused a new spirit into the business — the organized machine got fairly under way. Illustrative of the change which came about, it may be said that Curtis latterly received from two hundred to three hundred and fifty dollars a lecture, and Gough's annual income from this source exceeded thirty thousand dollars.

In the changed conditions, however, were the beginnings of the downfall of the Lyceum. The rise in prices brought a natural influx of mediocrity into the field, which cheapened the abler men and degraded the Lyceum system into what Dr. Holland characterized as "a string of entertainments that have no earnest purpose, and minister to no manly and womanly want." As early as 1868, Colonel Higginson noted a change of tone and the passing of the orthodox Lyceum lecture. "The scholar," he wrote, "recedes from sight, and the impassioned orator takes his place." By 1874 the decline of the Lyceum itself had obviously begun. The platform was losing its former leaders — the men who had given America a literature, who had made the Lyceum's existence possible, who had denounced slavery, and who had taught the liberty of conscience, — and the public was offered the stimulus of music and operatic effects to relieve the tedium of its lectures. Popular interest flagged more and more, until now, although "there are more lectures given than ever before," as Major Pond said in a recent letter to the writer, "a regular Lyceum course is known only in the memory of the people past middle life."

There has succeeded the period of "stars." Foreign invaders, with high hopes of plunder, are ever among us with varying fortunes; the Conan Doyles

fail where the Ian MacLarens prosper; our own men of letters still lecture, but in the main before some convention, or at some civic, reform, or liberal club dinner. The old-time Lyceum audience whose average portrait the "Autocrat" has drawn so well no longer gathers. "Front seats: a few old folks, — shiny-headed, — slant up best ear towards the speaker, — drop off asleep after awhile, when the air begins to get a little narcotic with carbonic acid. Bright women's faces, young and middle-aged, a little behind these, but toward the front, — (pick out the best and lecture mainly to that). Here and there a countenance sharp and scholarlike, and a dozen pretty female ones sprinkled about. An indefinite number of pairs of young people, — happy, but not always very attentive. Boys in the background, more or less quiet. Dull faces, here, there, — in how many places! I don't say dull people, but faces without a ray of sympathy or a movement of expression. They are what kill the lecturer. These negative faces, with their vacuous eyes and stony lineaments, pump and suck the warm soul out of him; — that is the chief reason why lecturers grow so pale before the season is over."

The lapse of four decades precludes the gathering again of that audience. The fact that we are now intellectually almost one country, and not several differing provinces, has stripped the lecturer of something of the glamor attached to that which is foreign. His message has preceded him. "When all can read, and books are plentiful, lectures are unnecessary," is the dictum of Dr. Johnson, which Miss Repplier tellingly quotes in her "Gentle Warning to Lecturers," and it perhaps best explains why the real Lyceum belongs to the past, and what makes improbable a true renaissance. For although the University Extension movement is a legitimate child of the Lyceum, the revival of lecture courses brought about by its influence is a thing apart.

The good which the Lyceum wrought it is impossible to estimate. A "general toleration of all men and all opinions," "the education of the public taste in intellectual amusements," a higher "standard of excellence in English and its utterance," and the untiring championship of "universal liberty," — these Dr. Holland regarded as foremost among the quickening influences of the popular lecture while the Lyceum was yet undegenerate.

MARK LEE LUTHER.

COMMUNICATIONS.

"WOULD BETTER" FOR "HAD BETTER."

(To the Editor of THE DIAL.)

In this part of the English-speaking world there has sprung up of late years a form of expression that is becoming wide-spread, at least in colloquial, newspaper, and schoolmaster English; it has not been used by any good writer that I know of. Attention has never been called to it, so far as I have observed, and I bring it up merely to find out to what extent the usage is becoming

general. I refer to the use of "would better" for the idiomatic "had better" in such sentences as these: "You would better see about it yourself." "The man who meditates throwing — out of the convention would better put on asbestos gloves before trying it."

The origin of such an unidiomatic, illogical locution may be due to the schoolmaster's diagram, which in general tends to level the idioms of our speech to the weak, insipid English more easily analysed by the diagram-formulae, — a passing fad in English instruction, at least here in the West, that has done more harm than its advocates are aware of. I know nothing more destructive of idiomatic, and hence effective, English speech than the popular school methods of parsing and diagramming.

Another explanation I offer is, that "would better" for "had better" may have arisen in the common speech by analogy with "would rather" for "had rather," both of which are in good use. It seems more likely, however, to be a conscious effort on the part of the purist, regardless of idiom, to put his speech in accord with his notions of grammatical correctness.

"You had better" is, in the process of evolution, from an earlier "You were better" (Anglo-Saxon *Eow were betere*), meaning "It were [would be] better for you." You, originally a dative, came, in time, to be mistaken, on account of its position, for a nominative, as in "If you please," and the usage then became extended, as in Shakespeare's "She were better love a dream" (T. N., 2. 2), "I were better to be eaten to death" (2 Hen. IV., 1. 2), with which compare in Bacon's Essays, "For certainly, *you were better* take for Businesse a Man somewhat Absurd than over Formall" ("Of Seeming Wise"), and "In a word, a *Man were better* relate himself to a Statue, or Picture, then to suffer his Thoughts to pass in smother" ("Of Friendship").

"You were better" became in time "you had better," probably by analogy with such forms as "had come," "had gone," for earlier "were come," "were gone," according to the prevailing rule for the conjugation of intransitive verbs, as in modern German.

But no man with Anglo-Saxon instincts, or with red blood in his veins, is going to use "would better" either in speaking or in writing. It is unhistorical, unidiomatic, and defies all logical analysis.

EDWARD A. ALLEN.

University of Missouri, Oct. 22, 1898.

THE MUSES AND THE CUBAN WAR.

(To the Editor of THE DIAL.)

Students of early poetry have heard more or less of the theory of "communal authorship," according to which primitive poetry just *grew*, without having any author at all in the modern sense of the term. However much truth or falsehood there may be in this view, there is a sense in which certain kinds of verse have a communal genesis. Mrs. Julia Ward Howe was to all practical intents and purposes the author of that soul-stirring war lyric,

"Mine eyes have seen the glory of the coming of the Lord,
He is trampling out his vintage where the grapes of wrath
are stored,"

but she was something more than its individual author; and that is, the point at which the electrical force of a Nation's deep and unified moral feeling was discharged. Granted the highest possible poetic genius, and yet she could never have produced that particular poem under

any other condition than that of a great people awayed by the deep feeling which it expresses. And this gives us a key to the problem of Cuban War lyrics which some of your correspondents have recently raised. If the masses were pervaded by a deep, unified, and well-defined moral sentiment in the recent struggle, then the friends of the muses have reason for serious concern over the failure of that struggle to produce even one lyric which could be put by the side of such work as Mrs. Howe's "Battle-Hymn" without betraying at once its utter lack of the qualities necessary to really great war verse. We say *failure* without any hesitation; a war lyric of the higher type will sing itself into the hearts of the people at once, without waiting to be hunted up and introduced by the students of literature. If, then, this unified moral feeling was present and could not find utterance, poetical ability must be at a very low ebb among us. If, however, (we make the suggestion with fear and trembling) there was no unification of moral sentiment; if any chance group of citizens who met together took about as many different views of the war as there were individuals present; if the less intelligent classes were confessedly following the yellow journals; if the thinking classes were either wholly convinced, or even strongly suspicious, that there would have been no war except for these same journals and the baser element in Congress; if even those who were hearty believers in the war for its declared purpose foresaw the inevitable movement to carry it far beyond that purpose, and into regions of doubtful expediency and morality, — then we may easily take the most hopeful view of current poetical ability in America, and still feel no surprise that the verse of the struggle rose no higher than strained rhetoric about the eagle and the flag, ingenious quips about bottling fleets, etc. These alternatives are sincerely believed by the writer to cover the entire ground: "The lady or the tiger?" Let each reader decide for himself.

W. H. JOHNSON.

Granville, Ohio, Oct. 25, 1898.

NATIONAL PRIDE AND HISTORICAL ACCURACY.

(To the Editor of THE DIAL.)

Spanish historians may be trusted to give a good account of themselves when the time comes for them to chronicle the naval events of the late war in a way as little mortifying as possible to the pride of posterity. Much ingenuity and perhaps some lying may be looked for. But in the art of extracting balm, and even matter of gratification, from a tale of national disaster, the Spaniards can hardly hope to outdo the average British historian of the naval actions of the war of 1812. The latest considerable British writer to distinguish himself in this respect is Mr. Charles Oman. In his for the most part capital little "History of England," Mr. Oman, after cautiously admitting that "on three successive occasions" in 1812 the English frigates engaged had possibly a shade the worst of it, goes on cheerfully to say that "In course of time the American vessels were hunted down and destroyed by our squadrons"! This belated bit of "war news" ought to prove as agreeable a surprise to most of Mr. Oman's countrymen as did Mr. Cunningham Grahame's discovery that Dewey's victory at Manila was won by British gunners. Seriously, it is a comfort to know that such preposterous slips as the one cited above are extremely rare in Mr. Oman's widely used histories.

W. R. K.

Pittsfield, Mass., Oct. 20, 1898.

The New Books.

OUR RESPONSIBILITY, NATIONAL AND INTERNATIONAL.*

The essays gathered together by Professor Woolsey have already been separately given to the public in recent years as contributions to periodicals, and bear the marks of their original destination in an occasional sketchiness and some repetition. They deal with the Cuban Question, the future of Hawaii and the Philippines, the Inter-oceanic Canal, the Fisheries Question, the Arbitration Treaty of 1897, and "The President's Monroe Doctrine." Although a number of the questions here discussed have reached stages of development hardly to be foretold when these essays were written, the book is to be welcomed by those who now seek the true solutions. The same deliberate and judicial mind that marked the elder Woolsey appears in all these pages, and they must appeal to a very large class of thoughtful men, not because they say anything unexpected, but because they appeal to and fortify a kindred habit of mind.

Mr. Powers, on the other hand, in a most remarkable and able paper, goes deeper, and breaks new ground for thought. He asks the question, why it is that the American people, in the course of one brief year, seem to have changed so radically their attitude with reference to foreign policy. Before this recent war came upon us, the great mass of Americans were content to say "America for the Americans," and to leave the Old World to its own areas and its own devices. To-day the same great majority contemplate with jocund serenity the annexation of Porto Rico — perchance of Cuba — and, going far overseas, of Hawaii and the Philippines. A second question follows: Does this change betoken a *revolution* in American national purposes, or is it merely a *revelation* — a revelation of a hitherto unrecognized stream of tendency? Mr. Powers decides for the latter, and proceeds most forcibly to illustrate his thesis. Washington's advice, in his farewell address, when he urged avoidance of political entanglements with the Old World, and pointed the gaze westward upon our great undeveloped continent, was a warning. Recognizing already the rising tendencies of his

indefatigable fellow-countrymen to "go in and possess the land," he anxiously directed their attention along the line of least resistance — toward the interior of their own continent. But the bounds that Washington's dying gaze rested on were too strait; and within four years, Jefferson, the strict constructionist, voicing the American mind, first tested the elasticity of the Constitution in the annexation of Louisiana — a land of alien race and alien institutions, and as far away from the banks of the Potomac as are the Philippines to-day. Again in 1848, by force and the sword, we entered upon the possessions of another alien race — possessions which were removed from our borders by supposed deserts, more difficult of passage than a Pacific Ocean. So too, in 1866, we bought an outlying domain, far from our centres of population, and not to be reached across American soil. Thus a trend of national expansion, regardless of alien race and institutions, or of physical barriers, has been set up, which recent events, according to Mr. Powers, but further express, — although he emphasizes the fact that now for the first time this trend brings us face to face with races beyond our powers of assimilation, with climates beyond our powers of adaptation, with neighbors fully as strong as ourselves.

If to-day we ask for the reasons in favor of the forward policy which the Spanish War has made attractive to so many minds, we are furnished with a goodly number, each with its special group of advocates. We are told by some that the glorious Star-spangled Banner should never recede from any spot on which it has been planted, and this for mere sentiment's sake, regardless of the right or wrong that placed it there. Others speak of our "mission," as the most intelligent and most developed of the nations, to carry our civilization and our institutions into less favored lands, and thus to preach liberty, fraternity, equality. Many ambitious masters of industry see the commercial fields of the oldest East lying ripe for a grand harvest, and desire to take possession of them for Yankee exploitation. From not a few of the religious newspapers and assemblies comes a similar idea as regards the great field of heathenism, which offers them an abundant opportunity, once covered by our national flag. More thoughtful men than any of these tell us that in virtue of a situation which is new, yet into which we as a nation have drifted, a new responsibility now exists as a fact, whether we like it or not. Others, again, concede the strangeness and the risk of all that

* AMERICA'S FOREIGN POLICY. Essays and Addresses, by Theodore S. Woolsey, Professor of International Law in the Yale Law School. New York: The Century Co.

THE WAR AS A SUGGESTION OF MANIFEST DESTINY. By H. H. Powers. Philadelphia: Annals American Academy of Political and Social Science.

now seems impending, but console themselves and us with the proposition that this coming touch with the larger world of international affairs will sober and steady us as a nation, banish "shirt-sleeve diplomacy" from our service, and enable us to stand among the peoples of the earth respecting and respected.

Those who think differently cannot afford to brush all these arguments aside with impatience, as they safely may do with the first. They must rather give reasons for the faith that is in them, and present their counter-plea. They ask, then, in the name of consistency, what was the proclaimed purpose of this war, and how the American people can stand before the gaze of the world, and especially of our neighbor republics to the southward, if a war of liberation and humanity is diverted into a land-grabbing exploit. They emphasize with prolonged emphasis the home needs of this nation, and ask if all its surplus energy is not demanded to solve the weighty problems — political, financial, and social — that to-day confront us. They point to "the machine," overshadowing and imperilling all our free institutions; they note the arrested development in the whole matter of currency reform, where the prospect seemed so bright less than a year ago; they suggest that the claims of organized labor and the peril of organized capital need the full attention of all our minds, if catastrophe is to be averted from the republic. Again, they assure us that while it is true that the annexations of Louisiana, of Texas, of the farther West, of Alaska, mark a century's trend and were made through conquest not only of alien institutions, but also of obstacles of remoteness and inaccessibility, the present situation lures us to a sphere of empire differing in kind from all that preceded it. They dwell with eloquent words on the barriers of race, of climate, of Old World cabals and armaments. But the argument culminates in the thesis that democratic government and colonial administration for inferior races are essentially antagonistic. Democracy in its very essentials offers to the world not only freedom but equality; it knows no dependent classes, no clients; it dare not withhold from anyone a share in the disposal of his own destiny. Colonial government, on the other hand, is the work of a benevolent despotism, and is best administered by an autocracy or an aristocracy — witness the colonial history of Great Britain and of Holland. Moreover, it is the work, when not characterized by maladministration, of a trained civil service which has been spe-

cialized and made efficient and expert by more than a century of experience with its warning failures and its stimulating successes. Such a system must grow on each soil; it cannot be borrowed or imitated.

The advocate of "the old ways" concedes and accepts Mr. Powers's fruitful thought — that we stand but on the highest point of a rising wave: that natural law has expressed itself in a century's trend. But he also suggests that the natural law in the social sphere is but the resultant of multitudinous forces, and of these every man's opinion is one. For thirty years, nearly, before the Civil War, the whole trend in the North seemed to be toward abstention from any meddling with the "peculiar institution"; yet a few "inspired fools," from Garrison to Sumner and Mrs. Stowe, set up a small movement which finally mastered and changed the trend and made a stream as wide as the North, on which were borne the Emancipation Proclamation and the Thirteenth Amendment.

To-day a class of thoughtful minds, scattered throughout the land, seek to sway and master the trend. They point the American people to their true mission, consecrated by a hundred years of historic existence. It is to present to the warring Old World a continent over which the *Pax Americana* holds sway; throughout which a great people have come to realize that the arts of peace are nobler than those of war. It is to continue to hold ever before Old World faces the best model of a free government; one which helped to make the Revolutions of 1789 and 1848, and has brought every nation in Europe but Russia and Turkey to constitutional government. It is to find in the intense individualism of American life its greatest leverage on the world at large, rather than in any group action. They cite the experience of the past and of the ever-living present to assure the trader and the churchman that American goods and American apostles equally are in the fore front of every market and every mission, regardless of national boundaries, — that industrial alertness and missionary ardor are more potent than even "old Glory." They ask a nation with such an historic mission and such national characteristics to set their faces calmly against the pleadings of the new imperialism; to set their *allies* in Cuba and in the Philippines on their feet; to give them the chance that our remoteness fully as much as our prowess gave us in the days of our Revolution; and to make them a part of these United States only when by their own act they seek it. JOHN J. HALSEY.

A LATTER-DAY NOVELIST ON DICKENS.*

I have labored of late, but without striking success, to establish a parallel between the three chief novelists of fifty years ago and the three chief novelists of to-day,—or, at least, English novelists. Of course there is no very good reason why eminent masters of fiction should appear by groups of three (nor, indeed, do they), nor why, when they do so appear, they should represent homologous tendencies. Still, Mr. Meredith and Thackeray are on the whole more alike in general spirit and intention than either is like Mr. George Moore. And Mr. George Moore and George Eliot are more alike, as concerns the topics that preoccupy them, than they are like Mr. Gissing. And Mr. Gissing is much like Dickens, of whom he has written a book which is naturally very interesting.

I admit that there are differences between the author of "Middlemarch" and the author of "Evelyn Innes." Both are realists, it is true; but then, so are many other people. The real point of contact is that both are absorbed in questions of conscience. Mr. George Moore's books are often thought to be immoral, and George Eliot's are, on the other hand, very improving. But both authors are chiefly interested in the conscience as such; they consider their characters chiefly as moral agents,—and that is not a very usual point of interest. Few novelists are natural historians of the conscience: Hawthorne was, but there are not many others. George Eliot stood alone in that absorption in her time, just as Mr. George Moore does to-day. A case of conscience is enough to interest either of them, without anything else. Now this is not so with Thackeray, nor with Mr. Meredith. Neither of these fancy that the world is merely a moral opportunity. The world to them is more complex, has many other factors beside the moral factor, other factors quite as interesting; its people do things without knowing whether they are right or wrong, and without our knowing, either. Such as the world is, they intellectualize it; they see it, or rather they make us see it, in a medium, their medium, of style and way of thought as well; they exhibit it as indulgent critics or as friendly impresarios; they stand by you as you are absorbed by the comedy, and sometimes whisper epigrammatic comment on the inside history of the green-room, or they explain why the scenery creaks.

* CHARLES DICKENS: A Critical Study. By George Gissing. New York: Dodd, Mead & Co.

This is not the case with Dickens or with Mr. Gissing. Each of these goes, or tries to go, flatfooted down into his world with his photograph and phonograph. It is true that they are men of very different gifts: Dickens's gift of humor alone is enough to separate him from Mr. Gissing in most minds, as well as from anybody else. But what is their aim? Dickens's aim was certainly not merely to be funny: he had some other aim than that. If it turn out to be the same as Mr. Gissing's, there is good reason for hoping that the latter will see sympathetically the strong points of his great predecessor. This is what we want. Dickens's weak points we are painfully aware of. We are so aware of them that we can hardly read his books nowadays on account of finding nothing to make up to us for the tediousness of his extravagances.

Yet the average reader, perhaps, would say that no one could understand Dickens less than the sad-faced and sad-minded Mr. Gissing. I call him sad-faced, because all the pictures I have seen of him (mostly on the outside of paper editions of his novels) are sad-faced; and I call him sad-minded because I have met many who thought his novels very sad. I think it was the "New York Times" which, in reviewing "The Whirlpool," could find no more cheerful expressions in which to characterize it than "dreary," "uncourageous pessimism," "pitifully shabby," "no attempt at humor," "sluggishness of circulation." "His mind," says this appreciation, "is possessed by images of hopeless misery." How very different from Dickens, who delighted to fill his mind with imaginations of the most sanguine cheerfulness.

Yet no one regards Dickens as merely a cheerful humorist. He thought of himself certainly as much more, and so do we when we read his books. And as a novelist he certainly had distinct aims. Nothing would have induced him to write like Disraeli. He could not have understood the desire to write like Thackeray. He had his own field.

"We must dig deeper, get to untouched social strata," says one of Mr. Gissing's characters in an early novel. "Dickens felt this, but he had not the courage to face his subjects; his monthly numbers had to lie on the family tea-table."

We shall probably have our doubts as to the latter part here: it was not so much that Dickens was afraid to present Nancy as she really was, as that he habitually thought of her as other than she was. But the first part seems to me excellent. Dickens labored in untouched

social strata; he had love and sympathy for an immense world which had been conceived unliterary save in ignorant caricatures. And herein he resembles Mr. Gissing, and this gives Mr. Gissing an advantage in thinking over Dickens's work.

Of course, in another way Mr. Gissing stands quite apart from Dickens. He is an Artist in the current sense of the word; and Dickens is not, precisely. Dickens wrote with much consideration, certainly, and remarkably well, too. But he, like Scott, regarded himself rather more as one whose office it was to entertain and amuse the public than as a servant of the rigorous mistress raised up by the poets and painters of our day. Dickens wrote his novels part by part: he kept his finger on the public pulse to see whether they were popular. If the public was dissatisfied, he made a change. There is a kind of novel that one meets with now and then (Mr. Gissing has written one or two) in which the first three hundred pages serve chiefly as an introduction to the last chapter. These pages are often not very interesting in themselves, sometimes they are even rather dull. But they are necessary; they make the effect of the last chapter tremendous; you could not get such an effect without. Of this kind, for instance, are apt to be the novels of Guy de Maupassant. This may be called an artistic form: such an effect is to be produced, and it must be produced in a certain way. But it is not a conciliatory form of fiction. Imagine such a novel coming out, as Dickens's novels did, in parts. The first nineteen parts would wear out the populace; they never would get to the twentieth, for which all was preparatory.

Such is rather an exaggerated example of the difference of feeling between the novelist of to-day and the novelist of fifty or sixty years ago. Dickens, like Scott twenty years before him, looked on the public from the standpoint of an "artificer of their pleasures," considered himself as one "catering for public amusement." Mr. Gissing would seem to have little regard for the pleasures of the public or their amusement; his books are to some tedious, to some painful, to others true, to others powerful. But Mr. Gissing, to judge from the general tone of his work, seems to have been influenced very little by public desire: he writes what he calls a good novel, and if the public does not like it, they can do the other thing. Mr. Gissing himself is "devoted to his art."

With these considerations *pro* and *con* as to Mr. Gissing's especial qualifications for the

understanding of Dickens, we come to his book. What will he have to say on one who was not so long ago "the most popular novelist of the century, one of the greatest humorists that England has produced"? As might be imagined, he speaks chiefly of Dickens's characters.

The reason for this is that Mr. Gissing is mightily interested in people and in the way to present them in novels. He is also interested in the construction of a story; but he sees at a glance that Dickens's stories are not well constructed. He is interested in social questions; but he sees that Dickens's sociology was too conservative to be now illuminating. He is not much of a humorist himself, and he does not, therefore, have much to say of Dickens's humor. He is not a great man for style, and he does not, therefore, have much to say of Dickens's style. These four matters he does deal with to some extent, but to them all together he gives rather less attention than to the study of character, and of Realism, which goes along with it. All that he says cannot be here reviewed and estimated: one thing must be enough, — the great question, indeed, as to Dickens, — Did he approach Nature in his characterization? Here Mr. Gissing's views are interesting.

Mr. Gissing, whose own methods of characterization are very different, thinks that Dickens's figures are not caricatures but idealizations; and this idealization he approves. "In this idealized portraiture, we have essential truth," says he, speaking of Mr. Micawber, — or, rather, of the pre-Australian Micawber. To one who recollects that this essential truth is commonly roseate, this view of the "pessimistic" Mr. Gissing should be a revelation. Dickens sometimes presents unfavorable idealizations — like Mr. Pecksniff; but commonly his idealizations are a compliment to the human race, — or at least to the masculine half of it, — from one of the keenest of observers. For Dickens was on the better side; "he embodied the better dreams of ordinary men." And this, I suppose, was the reason why he needed the sympathy of his audience, so that he always kept them in mind and so often refined his ideas in order to humor them. It is a pleasant conception, and, I think, sound.

Still, I do not think that people are very fond of this kind of idealization just at the present time. Neither does Mr. Gissing, I imagine, though he does not say so. What he does say is that "so great a change has come over the theory and practise of fiction . . .

that we must treat of Dickens as in many respects antiquated." This states boldly what many people will never have thought of. Yet I do not suppose that Dickens is very much read now; most people have already read his novels, generally as children, but they do not read them now. Mr. Gissing, however, has evidently read Dickens thoroughly and often. This book shows a familiarity with Dickens's works which either indicates severe study or pretty constant re-reading. Mr. Gissing doubtless has gained something from Dickens, — although probably not in the way of technique.

We cannot really comment on Mr. Gissing's criticisms; it must be enough to indicate the general interest of his book. Personally, I think it more interesting for the light it throws on Mr. Gissing's own books than for that which it throws on its especial subject. But most people, I suppose, will be more interested on account of Dickens. And such will read the book with pleasure, and probably have a higher opinion of Dickens when they finish than they had when they began.

EDWARD E. HALE, JR.

THE SUPREMACY OF THE ANGLO-SAXON.*

The appendix to M. Edmond Demolins's "Anglo-Saxon Superiority" suffices to show the extent of the hubbub this sensational work created in Paris upon the occasion of its first appearance, in April, 1897. Having attained a tenth edition in France, it is now translated into English by M. Louis Bert. Lavigne. The work is a polemic, devoted to the maintenance of the thesis that individuality means success in temporal affairs, and collectivity failure, when viewed as national characteristics. France is a nation which teaches its people to be independent in nothing, but rather to look to the state for the most desirable because the most permanent of careers; while England encourages its subjects to think and act for themselves, and America follows the same course, even to turning the management of its affairs over to foreigners, so averse is the Anglo-Saxon element in the nation to profiting by governmental opportunities. Then, France being a nation which is falling behind in the struggle for existence, and the English-speaking nations those

which are occupying the earth to the exclusion of all others, it is an easy matter to prove that socialism is the easy descent to Avernus, and individualism a royal road to all manner of prosperity. Real prosperity, in the sense of high national character and righteousness, are not touched upon other than incidentally. Throughout the book, the welfare of the body is taken as the standard of success. Religious differences are rigidly excluded from the discussion. It is a matter of sociology and the social instinct.

To those sincere individualists among the Anglo-Saxons in England and America who really hold with the fundamental proposition advanced by M. Demolins, the work reads uncommonly like a satire. The French book was written and published before the Spanish war and the Dreyfus incident, both of them adding weight to its contentions, since one makes for Anglo-Saxon predominance and the other for Gallic decadence. But if it is true that the Anglo-Saxon stands higher in the world to-day than ever before, is it not also true that the principles of socialism have obtained a footing in the two great English-speaking nations unknown before? M. Demolins takes no account of a host of facts. He estimates the growth of socialism in England by the success waiting upon the efforts of William Morris and his associates. But what of Lord Salisbury's dictum, "We are all Socialists now"? which is something more than a generalization — it is a confession. And what of the London County Council, and Glasgow, and this city and that, with board schools, labor legislation, and the like? And why is the voice of Mr. Herbert Spencer raised in a protest against the blandishments of collectivism? Is it not because English contemporaneous history in lawmaking reads like a *ballade* with the refrain,

"And where are the heroes of *laissez faire*?"

This being the state of affairs in Britain, what of the United States? From the beginning of the republic there had been a political party devoted to the principles of individualism as elementarily needful to the safety of the nation. What has become of that party? Opposed to it, under one name or another, was a combination of opportunists who held out more government and more as fundamental to permanence in American domestic affairs. So successful has this organization been in its propaganda of governmental aid, rather than self-help, that its tenets have been somewhat expanded and adopted by its former adversary.

*ANGLO-SAXON SUPERIORITY: To What It Is Due. By Edmond Demolins; translated from the tenth French edition by Louis Bert. Lavigne. New York: Imported by Charles Scribner's Sons.

Instead of a conservative party devoted to the Jeffersonian dictum that "that nation governs best which governs least," opposed by a liberal party which stood for Federal aggrandizement at the expense of the States, we have now a party devoted to such radical tenets as national expansion at the expense of other peoples on the globe, as taxation for taxation's sake in the matter of the tariff, as a permanent public debt, as an increased standing army and all the concomitants of militarism, and pledged to a score of mentionable minor matters which would have appalled the Fathers of the Constitution; while over against this body of radicals stands another who seek such a revision of the Federal Constitution as can be called nothing short of revolutionary, even though it be within the limits of the written law that it intends to make its efforts felt. The entire tendency of the Republican party since the death of Lincoln has been socialistic; the sole purpose of the Democratic party since its capture by the Populists — the "Republicans gone to seed" of Mr. Bourke Cockran — has been socialistic to a point almost ridiculous. And the only individualists left in the land, to all appearances, are comprised in a little band of "Jeffersonian anarchists," "voices howling in a wilderness," pastors without a flock, teachers without pupils, politicians without a party, almost patriots without a country. What, then, becomes of M. Edmond Demolins and his explanation that really explained? We fear that Anglo-Saxons are successful in spite of socialism, and Frenchmen are not: a reduction of his thesis to an absurdity, if ever there was one.

WALLACE RICE.

THE NEW SCIENCE OF ETHICS.*

The study of ethics has been carried on very largely by men whose interest was in some form of social utility rather than in science; hence, the influence of the modern spirit has transformed other humanistic studies before being felt in the sphere of distinctly ethical problems. The result is that many who are interested in carrying scientific methods into the study of humanity have been inclined to regard ethics as a mere pathological study.

*THE FACTS OF THE MORAL LIFE. By Wilhelm Wundt, Professor of Philosophy in the University of Leipzig. Translated by Julia Gulliver and Edward Bradford Titchener. New York: The Macmillan Co.

ETHICAL SYSTEMS. By Wilhelm Wundt. Translated by Margaret Floy Washburn. New York: The Macmillan Co.

But the great importance of ethical problems makes such an attitude necessarily transient. Ethics regains something of the central importance which was given it in the Greek world, and various attempts are made to determine its sphere and function as a modern science.

These attempts have been seriously hampered by the distorted perspective in which human problems are seen. The lower biological world has been widely and deeply studied, while the higher human life has received little scientific investigation. Thus we are inclined to view human problems largely from the standpoint of forces and tendencies whose main expression is in lower forms of life. Yet the laws which are most important in any sphere of life are precisely those which are found only in that sphere. To attempt the explanation of biological problems by the application of the principles of the inorganic world would be no more absurd than to try to interpret human life by applying the more universal biological laws. Carrying over generalizations from one field to another, without an independent study of the facts in the new sphere, is as remote from the true method of science as theological speculation is from the inductive study of nature. Nowhere is this distortion of view more prevalent or more harmful than in ethics. The problems in this field are so peculiarly human that the first requisite to any understanding of them is an independent study of the facts in the history of the human spirit.

Professor Wundt's work is not entirely free from this faulty perspective, though there is less of it here than in other recent attempts to make ethics scientific. The two volumes which are here admirably translated survey respectively the facts of the moral life, and the data of ethical reflection as represented in philosophical systems of ethics. Such a descriptive survey is certainly an indispensable preliminary to all theoretical discussion of ethical problems. Yet Professor Wundt begins his survey from the point of view that ethics is a "normative" science, and so entirely differentiated from positive sciences that limit themselves to the discovery of natural laws. He shows how the idea of a norm has passed from ethics over into other sciences and has modified them. At the same time he regards this transference as generally questionable, and holds ethics to be the one truly normative science. Yet he realizes that ethics has its positive aspects; and, indeed, he approaches its problems now from the one and now from the other point of view, without at

any time integrating the two. The question suggested by this discussion is whether the normative idea in ethics is not a mere inheritance from the speculative period, a tradition from which we find it hard to free ourselves precisely because ethics is the last of the sciences to feel the modern impetus. Ethics leads immediately to the art of living—the most important of the fine arts; but it is a question whether the pure science of ethics is concerned with a norm for conduct in any other sense than the pure science of physics is occupied with furnishing norms to the mechanical arts, or than the science of botany is concerned with giving laws to horticulture.

The effect of the point of view which Professor Wundt assumes is less important in these two volumes than in the third portion of the German work in which the statement of his own view is given. Yet his fundamental attitude cannot fail to modify his account of the data of the moral life as well as his discussion of the history of ethical theory. On the other hand, he has the merit of uniting with severe scientific training the reflective insight that comes from a deep study of the history of philosophy and particularly from thorough familiarity with Kant. If this may partially account for the prejudicing of his point of view, it makes him more open to peculiarly human facts and problems than is true of most efforts to make ethics scientific. Again, it enables him to see over the more superficial utilitarian views which have accompanied the modern development of English ethics.

The chief value of the anthropological volume is in the range of facts cited. There is but little effort or ability to focus the facts and indicate their significance. The main idea which prevails throughout is that of the early dependence of moral facts upon religion, and their slow differentiation from the latter. The wealth of anthropological illustration grows rather tiresome from the absence of artistic power in its presentation.

The second volume furnishes a very readable review of the progress of ethical philosophy. The point of view, differing so substantially from that present in English books discussing the same material, gives a peculiar freshness and suggestiveness to the treatment. As the clue to the author's own view is given in the first volume through the introductory chapter, so in the second volume it is the concluding general criticism of ethical systems which has greatest interest.

One closes the book with a very mingled feeling: the admiration for its suggestiveness and occasional largeness of view is accompanied with regret that the author, having gone so far in emancipating himself from the traditional view of ethics and in lifting it to the plane of a science, should not have gone one step further.

EDWARD HOWARD GRIGGS.

RECENT FICTION.*

The author of "The Destroyer" holds the reader "with his glittering eye" while he tells his gruesome tale. The horrors with which he deals are not so much physical as moral, and their effect is immensely heightened by the impassive manner of the narrator. His scalpel is merciless in its dissection of motive, and impulse, and morbid passion, and the surgeon for whom all this pathology is so much

*THE DESTROYER. By Benjamin Swift. New York: Frederick A. Stokes Co.

SCRIBES AND PHARISEES: A Story of Literary London. By William Le Queux. New York: Dodd, Mead & Co.

BY ORDER OF THE MAGISTRATE. By W. Pett Ridge. New York: Harper & Brothers.

THE QUEEN'S CUP. A Novel. By G. A. Henty. New York: D. Appleton & Co.

THE LUST OF HATE. By Guy Boothby. New York: D. Appleton & Co.

THE IRON CROSS. A Story. By Robert H. Sherard. New York: M. F. Mansfield.

THE ROMANCE OF A MIDSHIPMAN. By W. Clark Russell. New York: R. F. Fenno & Co.

THE LADY OF CASTELL MARCH. By Owen Rhoscomyl. New York: Doubleday & McClure Co.

TO ARMS! By Andrew Balfour. Boston: L. C. Page & Co.

JOHN BURNET OF BARNES. A Romance. By John Buchan. New York: John Lane.

CROSS TRAILS. By Victor Waite. Boston: L. C. Page & Co.

ADVENTURES OF CAPTAIN KITTLE. By Cutcliffe Hynes. New York: Doubleday & McClure Co.

PRISONERS OF HOPE. A Tale of Colonial Virginia. By Mary Johnston. Boston: Houghton, Mifflin & Co.

A ROMANCE OF SUMMER SEAS. A Novel. By Varina Anne Jefferson-Davis. New York: Harper & Brothers.

YE LITTLE SALEM MAIDE. A Story of Witchcraft. By Pauline Bradford Mackie. Boston: Lamson, Wolfe & Co.

ROSE A CHARLITTE. An Acadian Romance. By Marshall Saunders. Boston: L. C. Page & Co.

GOOD AMERICANS. By Mrs. Burton Harrison. New York: The Century Co.

THE CALIFORNIANS. By Gertrude Atherton. New York: John Lane.

THE MONEY CAPTAIN. By Will Payne. Chicago: H. S. Stone & Co.

THE PURITANS. By Arlo Bates. Boston: Houghton, Mifflin & Co.

IN THE SARGASSO SEA. A Novel. By Thomas A. Janvier. New York: Harper & Brothers.

FOUR FOR A FORTUNE. A Tale. By Albert Lee. New York: Harper & Brothers.

THE GRENADIER. A Story of the Empire. By James Eugene Farmer. New York: Dodd, Mead & Co.

THE LOST PROVINCES. By Louis Tracy. New York: G. P. Putnam's Sons.

matter for experimentation betrays no feeling in the presence of all these quivering nerves. The Destroyer is Love, working upon a group of unbalanced natures, and bringing one life after another to shipwreck. A book at once so unpleasant and so powerful is not often met with, although "The Tormentor" in a measure prepared us for it. Mr. Swift's style is Meredithian in its turn of phrase, but less tortuously involved than that of his master. One would like to forget his books after reading them, but the thing is impossible.

"Scribes and Pharisees" purports to be "a story of literary London," but the description is hardly justified. The hero, it is true, after a career in the Latin Quarter of Paris, returns home across the Channel, and works his way through provincial journalism into some sort of repute as a man of letters, but the story is really that of the miserable failure of his own private life rather than of the typical conditions of the literary life, in London or elsewhere. Its text may be taken from the book itself. "To the pressman, as to many others, the life of the writer of fiction is believed to be an ideal existence. In a few cases, perhaps it is, but in the majority, even the popular novelist, whose name is on everyone's lips, and whose doings and sayings are chronicled in every newspaper up and down the Kingdom, has his skeleton in the cupboard." From this sentence it will be seen that Mr. Le Queux has no style worth mentioning; it may also be inferred that he has become somewhat embittered by the accidents of his calling. There is not much of "literary London" in his book, but there is a good deal of life in its more clouded aspects, besides an infusion of melodrama.

"By Order of the Magistrate" is the story of a girl called Mordemly. She is a product of the London slums, and the mystery of her name is not solved until we have given up puzzling over it. When we learn that it is merely a corruption of Maud Emily we rather resent the intrusion of the conventional cognomen, so accustomed have we grown to the phonetic spelling. As a rule, slum stories are depressing, if not flatly unreadable. This one is neither the one nor the other, because, in the first place, it does not single out sensational incidents for treatment, and, in the second, it tells a frank tale of the development of wholesome character under unfavorable circumstances. Mordemly is so vital a figure that she has our sympathetic interest from the start, and even her dialect is acceptable, since we feel that her story is not told for its sake, but that it is merely one of the conditions necessary for the delineation of her character. The book is a faithful study of a phase of low life; the author's eye is constantly fixed upon his object, and the result, while not in any way startling, has the effect of a piece of work carefully and faithfully done.

In writing "The Queen's Cup," Mr. G. A. Henty has, for the moment, turned aside from his audience of boys to address their elders. He has produced an entertaining story of love and adventure in which

those very qualities of simplicity and directness that have made him so successful a writer for the young appear to excellent advantage, and make us wish that others of our novelists might have the advantage of a similar discipline. Perhaps the t's are crossed a trifle more carefully than they need be, but straightforwardness and lucidity are of the prime virtues of fiction, and we would rather have them in exaggerated form than miss them altogether.

There is little to say of "The Lust of Hate" beyond mentioning the fact that our old friend Dr. Nikola figures once more, quite as mysterious a villain as ever, and that the story begins in Australia, ends in South Africa, and has a shipwreck and desert island episode by way of interlude. It is ingeniously contrived, and quite as melodramatic as Mr. Boothby's earlier novels.

In "The Iron Cross," by Mr. Robert H. Sherard, we have a story of considerable originality and success in the narrating. A young Englishman sojourning in the Landes, comes upon the track of a kinsman who has fought in the Peninsular War, and into possession of a much-venerated relic which he had stolen from a Spanish church and concealed in the village where he had taken refuge and died. How the young Englishman falls in love with a fair Spanish maiden, how he obtains possession of the relic and learns of its value, and how, in restoring it to Carmela, he restores her own happiness at the cost of his own—all these things are set forth most attractively in this distinctly interesting story.

"The Romance of a Midshipman" is welcome to lovers of wholesome sea stories, as, indeed, are all the many books of Mr. W. Clark Russell. He does not seem to write himself out, in spite of his industry, and somehow finds fresh material, at least in part, for every new story. The material is far fetched at times, a fact witnessed by the story now before us, which, besides the familiar incidents of storm and shipwreck, desolate reef and providential rescue, provides us with at least two novelties—a derelict ship with a cargo of wild beasts, and a floating island of driftwood in the midst of which is imbedded a yacht in prime condition, all supplied with fresh provisions. The "Romance" begins in France, on "the coast betwixt Brest and placid old Calais," where the hero was born of English parents, where he goes to school, and whence he runs off to sea. This boyish part of his life is quite as interesting as what comes afterwards, and suggests a comparison with the school and the schoolboy of Du Maurier's "Martian." The hero is, however, hardly more than a boy when we take leave of him, romantically and happily married, and having wisely resolved to exchange the sailor's life for the landsman's. It is hinted by the publishers that Mr. Russell has put not a little autobiography into this interesting book, which again suggests the comparison with "The Martian," as far as the early chapters are concerned.

Mr. Owen Rhoscomyl, in "The Lady of Castell March," gives the following directions for understanding the historical environment of the period

of which he writes: "Let [the reader] take all that he has read about the Highlands under the clan system, about the Scottish Borders in the old days of the Raiders, and about the Ireland of the Pale. To these add something which outdid them all as fostering turbulence; namely, the Welsh 'Lordships Marcher' which for centuries wielded the chief influence over the English crown on the one hand and the fortunes of Ireland on the other; making always for the profit of the strong hand. Shake all these together into inextricable confusion and the result will give some idea of the Wales of Tudor times." There is no doubt about the "inextricable confusion," at least, and we must make complaint of this, as of Mr. Rhosecomyl's two earlier novels, that the confusion has passed over from the history, where it belongs, to the work of art based upon these materials, where it undoubtedly does not belong. We defy the most careful reader to get a clear notion of the complicated relationships of this romance, or to fix the scenes of its wild fighting and hairbreadth escapes in the mental vision. All that can be won by the most patient effort is the spectacle of a phantasmagoria of turbulence, from which shadowy figures emerge from time to time, but which is merely bewildering in general effect. The skeleton of the romance is of a familiar sort. There is a stout and youthful hero, scorned by the high-born maiden whose knight he becomes, yet who persists in encountering great perils in her service. He is, of course, rewarded at last, and her maiden pride melts into submission when it is time for the story to end. But there is no psychological ground for her conduct, and she is even less of a rational being than is usual with heroines of her type. The story is exciting enough, even if it carries Celtic vagueness to an extreme, and its archaism of manner is skilfully consistent.

"To Arms!" by Mr. Andrew Balfour, is a semi-historical romance of the eighteenth century, having a young Scotch surgeon for hero, and Edinburgh and Paris for chief scenes of action. From the borderland farmstead where the boy is reared to the Bastille whither his strange adventures lead him is a far cry, and the way is filled with surprising adventures. John Law is the only historical character of whom anything like a full-length portrait is attempted. The story is long drawn out, and almost wearisome in parts, so garrulous does the narrator grow, but the interest quickens every now and then, and helps the reader to persevere through the nearly six hundred pages.

"John Burnet of Barns" is a story of romantic adventure in Scotland and Holland during the years just preceding the English Revolution. There is a moderate amount of Scots in the language employed, but it is not broad enough to make reading difficult, and the narrative flows with even current to a satisfactory ending. There is a scholarly flavor about this book which sets it upon a higher plane than most of its kind. Yet there is also no lack of exciting incidents and bloody encounters. The story is told

in the familiar reminiscent fashion, a harmless affectation, albeit one that has been employed quite enough.

Mr. Victor Waite's "Cross Trails" is a story of adventure pure and simple, being quite innocent of style and devoid of literary architecture. Half of it is in South America, and the other half in New Zealand. The hero is a despicable creature, but his adventures are exciting enough, in all conscience, and they follow thick and fast one upon another. The mainspring of the action is the hackneyed device of an ancient manuscript giving indications of a hidden Spanish treasure, but we do not have even the mild satisfaction of unearthing the treasure at the end, which is a sad disappointment. The author seems to know the two countries of which he writes, and this is something to his credit.

"The Adventures of Captain Kettle" are episodic stories united into a sort of novel by the personality of their hero, and by the occasional reappearance of a few other people. The doughty Captain of these adventures is a carefully studied type of the sea hero, most of the time "down on his luck" and consequently ready for all sorts of desperate ventures, bold and resourceful in emergencies, and given to writing poetry for a diversion, unscrupulous at sea, and a model husband and chapel-goer at home. His adventures are in many parts of the world, from Cuba to Japan, and there is no reason why the writer should not have many more of them to tell, as we sincerely hope he has.

"Prisoners of Hope" is an engaging title for a romance, and awakens a pleasurable anticipation in the approach. It does not take long for the reader to find his anticipations more than realized, for, as the story develops, it rises so far above its class as to occupy an almost unique position. We have had many romances of colonial Virginia, and the chief impression produced by them has been that of wonder at their inadequate use of the rich material available. It would seem that the example of Thackeray should have established a standard toward which at least some approach might be made by those following in his footsteps. But "The Virginians" has had no successor, until the story now before us, that has not seemed pitifully bare and inadequate. We have no intention of ranking the present production with "The Virginians," but we do not hesitate to assert that no previous romance of American origin dealing with the subject has equalled it in firmness of handling, in literary and constructive art, or in romantic interest of the finer sort. The "prisoners of hope" are the "redemptioners" of the Restoration, that strange commingling of felons with high-minded gentlemen sold into temporary slavery upon the Plantations. Jail-birds from Newgate were shipped to Virginia in company with austere and fanatical Cromwellians and victims of the Act of Uniformity, and all were subjected to the same harsh treatment at the hands of their masters. Miss Johnston has taken for her hero

a young soldier of the Commonwealth, condemned to servitude for a crime of which he is innocent, who becomes the leader in an uprising which has for its object the establishment of a new Commonwealth in the New World. The revolt is made futile through treachery, but the hero is placed in a position to perform striking acts of heroism for his master, and to win his respect and gratitude in the face of fearful adverse presumptions. More than this, he wins the love of his master's daughter, for he rescues her from deadly peril upon more than one occasion, and finally wrests her from Indian captivity under circumstances as thrilling as any that were imagined by Cooper. The story of the long search for the captive girl, and the still longer journey with her through the wilderness and back to civilization, is one of the most effective things of the sort with which we are acquainted, and the final tragic separation of the lovers, necessary though it be from the artistic standpoint, comes as near to being heart-breaking in its pathos as any thing that is often met with in romance. It is Cooper over again as to adventure, and has, besides, a literary grace that was beyond Cooper's reach. The minor characters are also admirably portrayed — the Virginian planter, the court gallant who woos his daughter and turns out a finer gentleman than his affected foppishness would seem to indicate, the stern Oliverians and the Muggletonian fanatics — all are delineated with a skill that comes near to being masterly, while the figure of Governor Berkeley is for the first time made actually to live in a work of fiction — a feat often attempted, but never, to our recollection, before accomplished. Miss Johnston is, as far as we know, a new writer, and if this be indeed her first book, it is a performance that is remarkable in itself, and that promises much for the future of American historical fiction.

"A Romance of Summer Seas," the second work of fiction published by Miss Varina Davis, is a distinctly interesting and almost strong piece of work. The action occurs on a P. and O. steamer, and in Hong Kong and Yokohama. The heroine is a slip of a girl, the daughter of an Englishman living in Penang, sent on a voyage in search of health under the protection of an old friend of the family. She is hardly more than a child, and both she and her protector are too innocent to imagine that anyone will think evil of their innocent relationship. But they reckon without the evil tongues of a scandal-loving ship's company, and before the voyage is many days old, they find themselves objects of suspicion, and very ugly complications follow. Later on, there is a duel, and the story ends with the marriage of the girl and her guardian. So much for the story proper, but the book is more than a story. It is a delineation of life, made possible by a genuine gift for characterization and made vivid by many deft touches based upon actual experience of the scenes and situations described. There is no doubt of the individuality of each of the half dozen persons chiefly concerned, and the account of their

relations with one another has both variety and animation.

"Ye Lyttle Salem Maide" is a prettily artificial story of the witchcraft terror in Massachusetts. As a novel it has little to recommend it, for it is weak in both plot and characterization. But it is written so charmingly, and has so winsome a childish heroine, that its reading brings a certain pleasure, aside from the instruction afforded. While making no pretensions to historical scholarship, it does display a close study of Puritan manners and modes of living, and brings before us in a rather impressive way the figure of the young Cotton Mather, besides giving thumb-nail sketches of Judge Sewall and Sir William Phipps.

Miss Marshall Saunders, in her Acadian story entitled "Rose à Charlitte," has chosen a track almost unbeaten by the novelist, and given us a faithfully-studied and charming picture of the Land of Evangeline and its people. She tells of a young Bostonian, who goes to Acadia in the hope of righting a wrong done by one of his forefathers to a victim of the expulsion, and who not only accomplishes his purpose, as far as that is humanly possible, but finds his own happiness, although long-delayed, as well. Rose à Charlitte is one of the most gracious women who are often met with in romance, a creature of ideal purity and charm, untouched by the stain of the modern world, whose placid soul, made even more beautiful by the chastening of adversity, is sharply contrasted with the nervous and anæmic types of womanhood who figure as the heroines of most of our recent novels. The story exhibits but little constructive art, and its texture is almost as *décousu* as the speech of the simple Acadian folk who people its pages, but it pictures a race and a mode of life that are almost unknown to us, although so easy of access, and the final impression left by it is one of sweetness in the sentiment and conscientiousness in the portrayal.

In naming her latest novel "Good Americans," Mrs. Burton Harrison doubtless wished to convey a mildly satirical suggestion, since only one of her characters can be taken as literally answering to that description. The others are of the useless and aimless class of those whose lives are a mockery of every worthy American ideal, the class that styles itself "society" in our larger cities, and brings contempt upon the American character. But Mrs. Harrison is of too kindly a nature to be satirical otherwise than by suggestion, and it is to be feared that the doings of the fashionable world are taken by her rather too seriously, in spite of her sympathy for what is simple and good in human nature. Her book has the grace that comes from long practise in entertaining writing, and she moves easily about in the world of dining, and yachting, and foreign travelling, and pleasure-seeking which she knows so intimately. Now this world of petty ambitions and empty occupations cannot possibly have other than an artificial interest for any earnest person, and, consequently, such a novel as this cannot be any-

thing but trivial and superficial. It is the best tribute to Mrs. Harrison's skill to say that she does her work so well that fair entertainment is made out of these unpromising materials.

"The Californians" is a book that attracts, although it is disfigured by cynicism, melodrama, and various vulgarities in both thought and expression. Mrs. Atherton is not likely ever to acquire a refined style, and such phrases as "Helena was back" and "His soul grinned" will continue to set her readers' teeth on edge, no matter how many more books she may write. But she imparts to her narrative a sense of the exuberant spirit and crude civilization of the Pacific Coast, and her Californians are studied from the life. They are not a very agreeable lot, and the Spanish-American girl Magdalena is the only one that appears to be delineated with real insight. Still, such books are documents in the history of culture, and have the value of all writing that is done with the eye upon the object.

We might make much the same sort of general comment upon "The Money Captain," only we should be constrained to add that the writer has a true sense of the demands of style, and, if he does not frequently achieve ease and grace, is evidently striving after these qualities, and may discover their secret in time. This is but the second novel of an unquestionably talented writer, and is, we think, an improvement upon his first, although he has not yet realized his artistic consciousness. It is a story of a very sordid kind of life, the life that centres about stockbrokers and speculators and fortunes both made and used unscrupulously. The "money captain" so mercilessly delineated in these pages is a figure only too familiar to our American life in its larger aggregations, and readers in New York or Philadelphia will find it quite as easy as readers in Chicago (where the scene is laid) find it to fit the description to some notorious corrupter of men and manipulator of commercial forces. Mr. Payne displays in his story the instinct of the practised journalist rather than that of the writer whose aim is above all else artistic; this fact, taken together with his inherently disagreeable theme, prevents "The Money Captain" from being a pleasant story to read, in spite of its shrewdness of observation and skilfully-managed plot.

The politics of an episcopal election, and the soul-stirrings of two young men who discover, after vowing themselves to the religious life, that the fluid in their veins is blood and not water, are the chief themes of Mr. Arlo Bates in his latest novel. The matter is not very exciting at best, and outsiders cannot be expected to take more than a languid interest in the factional differences to be found within the limits of one of the Christian sects, or even in the question of clerical celibacy, burning as that question becomes to the two young men here concerned. One of them breaks from the theological tangle altogether and becomes a natural man before it is too late; the other perseveres in his mysticism and carries it to the only logical conclusion. Mr. Bates calls this book "The Puritans," because he finds in the puritan

inheritance the secret of the spiritual stress that makes his young men take life so very hard, and even of the intellectual restlessness that drives his other Bostonians to such forms of debauchery as spiritualism, and "Christian science," and interest in Oriental cults. As a study of certain types of New England society, and even of certain undercurrents in New England thought, the book is a conscientiously put together piece of workmanship, but the breath of life is not in it, and the author's ambition has so clearly gone beyond his achievement that the final word of our criticism must be failure — that is, the relative failure that does not preclude a considerable measure of thoughtful writing and literary skill.

We shall be much surprised if Mr. Janvier's story, "In the Sargasso Sea," does not at once leap into boyish favor, and win a place among the books of adventure best beloved by the young. It seems to us almost as good as "Treasure Island," and good in the same way, for both old and young. It gives us adventure pure and simple, without admixture of love or other adventitious sentiment, and deals wholly with the strange experiences of the one character who tells the story. How he embarks for Africa upon a slaver, is thrown overboard because he knows too much, is picked up by an English steamer, is wrecked in the Sargasso Sea, finds refuge among the derelicts that cluster there, works his way from hulk to hulk until he finds a Spanish treasure-galleon, and then, laden with precious stones, makes his way back to civilization, — all these things, and many more, are related in a way at once matter-of-fact and romantic, calculated to delight boys of all ages and win a host of devoted readers. The Sargasso Sea is almost a new field for the imagination of the story-writer, although some older readers will remember Mr. Theodore Tilton's "Tempest Tossed," published a quarter of a century ago, and embodying the same general situation.

Another story of adventure in which boys will delight is called "Four for a Fortune," and tells of the discovery of a treasure-hoard upon the French island of St. Pierre. There is the usual chart, mysteriously brought to light and deciphered with difficulty, there are the usual obstacles in the way of the search, and there is the usual villain who attempts to murder his companions and gain the booty all for himself. But we cannot become reconciled to the subsequent sinking of the boat that bears away the gold so hardly won, and the return of the finders empty-handed to New York.

"The Grenadier" is a story of the Napoleonic wars from the Peninsula to Waterloo, and has for its hero a soldier of the Old Guard who typifies the old-fashioned sort of hero-worship of which the Corsican brigand was so long the object. This attitude toward the Emperor is a good deal belated, now that a rich collection of memoirs and other historical material is accessible to everybody, making clear enough to all but the wilfully blind how essentially despicable was the character of Napoleon and how unprincipled were his ambitions. For the rest,

Mr. Farmer's romance is interestingly written, although it is overloaded with a large amount of strategic military detail that might well be spared from a work designed for entertainment.

The author of "The Final War" and "An American Emperor" has just made a third appearance in the field of anticipatory historical fiction with "The Lost Provinces," which is a sequel to the second of the books above named. France is again plunged into war by the provocation of the German Emperor, and the puppet King Henry V. calls upon Vansittart for help. This resourceful American promptly responds to the appeal, takes command of the French armies, and, on the very ground of the battles of 1870, reverses the tragedy of Sedan, winning back for France both her prestige and her provinces. At the same time a new Commune arises and has to be suppressed, to which task also the ingenious Vansittart is easily equal. The story makes no pretensions to literary form, and is rather disjointed in structure, but of its absorbing interest there can be no doubt. In its way, it is almost brilliant at times, and one or two of its episodes are worthy of the arch-magician of historical romance who created Monte Cristo and Artagnan.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

*Experiments
or whims?*

Anything which naturally calls up general discussion is apt to lose a little in intrinsic interest. Such is the fortune, with us, of Mr. Louis J. Block's "Capriccios" (Putnam). Mr. Block has here chosen dramatic form, has written prose dialogues—imaginary conversations we might call them, although the first is of considerable length and in several scenes. Now the dramatic form is apt to arouse the worst passions of some people, and even with ourselves it induces a disputatious mood foreign to the enjoyment of high poetry. We do not, it is true, think it a crime to use dramatic form for matters which can never see the stage. We think that Browning did well to write monologues, that Landor did well to write conversations, and that M. Maeterlinck, in writing plays that can never succeed on our stage, did as well as M. Rostand did in writing a play that can succeed. So we do not think that Mr. Block is blameworthy in seeking to convey his philosophy and his poetry in dramatic form, even though his scenes were never meant to be acted. No, we question the form for another reason. We have seen different opinions as to the meaning of the word "dramatic." We have ours, which need not be mentioned here; in it, as in all other such opinions, there is recognition of the necessity of characters, actors, persons. Browning, in "My Last Duchess," must have had an almost visual realization of the Duke; Landor, in presenting Dr. Johnson and Horne Tooke, had the antagonists in mind quite as much as the antique philological

speculations. And M. Maeterlinck conceives his ideas in the form of people as obviously as M. Rostand conceives his people in idealistic form. Now we cannot think that Mr. Block does conceive his ideas in personal form: we think he has the ideas himself first, and then thinks of people who are to have them. Take, for instance, the four well-distinguished types of thought in "Myriad-Minded Man." There are four philosophies, but no philosophers at all. Or take Faust between Raphael and Mephistopheles: one thinks, perhaps, of "Manfred," but if so, what a difference in character. In short, Mr. Block had here a fancy, a caprice; he thought he would try his hand at a new form. This is the right of a man who has already won the consideration of his readers. But we rather regret the experiment, for we think that much high thought and feeling has here gone into an uncongenial form with an unsatisfactory result, which might have delighted us were it more naturally and therefore more harmoniously expressed.

*Curiosities of
native literature
fifty years ago.*

Replete with matters of the first literary importance to Americans, and barren of literary form to a point almost incredible, are the "Passages from the Correspondence and other Papers of Rufus W. Griswold," edited, annotated, and published by his son, Mr. William M. Griswold. From one cover to the other the work abounds in the most fascinating revelations of the personalities which made up the American world of letters in the 'forties and 'fifties; letters, notes, autobiographies, confessions, self-laudations, wails of despairing and neglected geniuses now forgotten,—in brief, all the curiosities of literature which the foremost critical writer of an interesting period might be expected to accumulate during his life-time. Not letters alone but the early journalism is given us in what scientists call "preparations" innumerable, notes from Greeley and Raymond, and correspondence with half the magazine editors in the country, the whole forming a collection quite without parallel. There is, inevitably, a belated revival of the controversy over Poe which we hoped had been settled long ago. The younger Griswold is not satisfied with leaving his father in the right so far as truthfulness is concerned, but wishes the literary reputation of Poe revised to suit the life he lived without his art. Can it not be learned that the worse Poe is made to appear as a man the more he entitles himself to our charitable sympathy as an artist? This is the worst blot on Mr. Griswold's work in matters of taste. But in matters of form the editor has adopted the exasperating plan of commenting on the text of the letters preliminary to quoting from them, which keeps the reader somersaulting throughout the book, habit insisting upon connecting the comment with the letter preceding rather than following. And the diacritical marks imposed upon the unfortunate letter "o," with other typographical and orthographical vagaries, are maddening, nothing less. Mr. Griswold forgot, apparently, that the book was to be read by others.

Colonial expansion on English models.

Thoughtful Americans, still halting between two opinions as to the great question of the hour touching our policy in regard to possible future transmarine possessions or dependencies, will find much to interest them in Mr. Benjamin Kidd's essay on "The Control of the Tropics" (Macmillan). Besides the essay from which the little book takes its title, the tenth chapter of the author's widely read work on "Social Evolution" is given, the whole forming a booklet of one hundred pages. Mr. Kidd's argument is somewhat elaborate, and justice cannot be done to it in our limited space. His main conclusion is that as it is the manifest destiny of the tropics to be eventually controlled and administered from the temperate regions, it is hence the manifest duty of the English-speaking peoples to so act now ("with clear purpose and with courage") that this eventual control and administration shall conform to English rather than continental standards of colonial policy. Tropical countries, he argues, should be held in the future as a trust for civilization, and not, as they usually have been in the past, as estates or "plantations" to be worked for the exclusive profit of their custodians. England's administration of India and Egypt is plainly the model Mr. Kidd would hold up for general imitation. To American minds of the "expansive" type, Mr. Kidd's pamphlet will probably open out an alluring vision of the future paramountcy of this country in the tropical regions of Central and South America, which are now parcelled out into purely nominal "republics," and whose vast resources are running to waste in hands incapable of developing them. But will protectionist America, in that great day, suddenly awaken to the broader advantages of "the open door"?

The journalistic temper in Dickens.

In 1865, at a Newspaper Press Fund Dinner, Dickens said that though he had left the reporter's gallery thirty years before, he had never "forgotten the fascination of the old pursuit." That this should have been so was most natural; in some important respects Dickens was essentially a journalist from the beginning of his life to the end of it. Not because his books were generally published periodically, nor because he spent much time in editing "Household Words" and "All The Year Round," nor because throughout his life he had some connection with the press. Rather because his literary disposition was that of the journalist. He felt the need of being close to his public, of keeping in touch with those for whom he wrote, of feeling their mood, their temper. This was one of the reasons why he liked to publish his novels in parts. He could see how they went. This was one of the reasons why he was so strongly and so fatally drawn to his Readings. This is the reason why, in his development of story and of character, he so constantly considers how it will seem to his readers. Most of Dickens's actual journalism was the work of a shorthand reporter, and left nothing original as a result. But of his sub-

sequent journalistic work the recently published "Old Lamps for New Ones" (New Amsterdam Book Co.), edited by Frederick G. Kitton, gives excellent example. It contains about half a hundred "essays, reviews, and other papers, here collected for the first time." These papers are from many sources, the "Examiner" and the "Daily News" and the "Morning Chronicle," the magazines that Dickens edited himself, and other places. We think it extraordinary that the editor did not note concerning each article the paper or magazine in which it appeared. But he did not do so, and the value of the book is thus very seriously impaired; for it comes down to the intrinsic value of the productions in question, and the fact that they were written by Charles Dickens. Intrinsically some of these papers are extremely good, some not so valuable. But they are most significant as being by Dickens; they are capital examples of Dickens's journalistic temper applied to the ordinary topics of journalism. Thus, the article which gives title to the collection, written at the acme of Dickens's power, holds the Preraphaelites up to ridicule with the same sympathy with current feeling on the subject that the most ephemeral penny-a-liner would have had. Not that Dickens slavishly followed popular taste (or that journalists do either, for that matter); he has the same perception of popular feeling when he writes of something that is not popular, — as, for instance, Capital Punishment or Ragged Schools. We think that the book makes us understand Dickens better. From this point of view it is extremely interesting; but how much more interesting it would have been (and useful to the student) if Mr. Kitton had assumed more of the duties of an editor.

"Democracy in America" in new setting.

The need of a new English edition of De Tocqueville's "Democracy in America" has been well supplied by the Century Co. Reeve's translation, as revised and annotated from the author's last edition, has been used, and President Daniel C. Gilman, of Johns Hopkins University, is the editor. De Tocqueville's speech foretelling the Revolution of 1848, his essay on Swiss Democracy, and Dr. Bowen's biographical sketch have been retained. There is a portrait of the author, a Bibliographical Note, and, we are glad to say, a good Index. The helpful Introduction by President Gilman lends the requisite element of completeness to this well planned edition. Social and political conditions in this country have changed in some important respects since De Tocqueville wrote; but the value of his treatise is in the main unimpaired. It is, and will remain, one of the great classics of political philosophy, — for it is philosophy rather than description that De Tocqueville gives us. Herein he differs from Mr. Bryce, and hereby, we venture to say, his work is likely to outlive that excellent and as yet indispensable account of our existing institutions and current characteristics, "The American Commonwealth." De Tocqueville's book bears the impress of a mind of a peculiar

cast, of a unique talent, a rare individuality. In a word, it is a work of genius. The best that is in it is something other and rarer than the fruit of toil and scholarship, of close observation and temperate judgment, — though in the marks of these useful qualities, too, it is eminently rich. Another Bryce, another Bodley, perhaps another Lecky, we can readily imagine coming on occasion to the aid of the student of political institutions. A second Montesquieu, a second De Tocqueville, the world is not likely to see. Of De Tocqueville's "America" Professor Blackie said: "Next to Aristotle's Politics, I account this the most valuable political book in my library"; and this judgment fairly indicates the rank of the book in literature. In reprinting it in the form needed by students of to-day, the publishers have rendered a public service. No intelligent American can rise from its perusal without being a sounder patriot, a wiser citizen, and a firmer believer in the doctrine that government by the people for the people, under whatever outward form or manifestation, is the government of civilization that came in with civilization and will perish only with civilization. Dismal speculations now current as to the duration of popular government seem futile enough. It will endure, under one form or other, as long as Western civilization endures. It is not possible to seriously imagine a people of high average intelligence living permanently under a polity which denied them the controlling voice in the conduct of their public as well as private affairs. Democracy is a phase of human development.

*Essays on
literary art.*

Readers of THE DIAL are familiar with the critical writings of Mr. Hiram M. Stanley, and will welcome the appearance of them in book form under the title of "Essays on Literary Art" (Swan Sonnenschein & Co., London). The wide reading, the fine discernment, the accurate scholarship with which Mr. Stanley has successfully associated his name, may here be seen and enjoyed. Especially suggestive is the concluding paper on "The Secret of Style," which adds the weight of literary authority to the scientific analysis of Mr. Herbert Spencer, though we should have liked to see something specific of Robert Louis Stevenson's essay on style. We detect a nod of the critic in the "Thoughts on English Love-Song" where he says: "It is a long leap from the Elizabethans to Mrs. Browning, but the interim contains no love sonnet of any great merit, with the possible exception of Hartley Coleridge's 'To a Lofty Beauty'". Surely we are, then, to read Jacobean for Elizabethan, or disregard the beauties of Drummond of Hawthornden; while Keats's "The day is gone, and all its sweets are gone," is but one of several which suggest themselves in preference to Hartley Coleridge's, which, after all, is chiefly suggestive of filial love. Notably neglected is "The Traveller and his Wife's Ringlet" of (Tennyson) Turner, — and the charming "Love's Anniversary" of Habington as well, which our critic rates much too low;

while all the epithalamia are omitted from consideration, strangely enough. Nor does the statement that "we look in vain for it [the true lyric love-note] in any measure in Robert Browning" seem well considered in the face of "Summum Bonum," "One Pearl, One Girl," and a number of longer songs of perfect charm. Still, these are minor matters.

*The rainbow
Leviticus.*

The Polychrome Bible (Dodd, Mead & Co.) is called to our attention again by the appearance of Leviticus, the fourth volume issued. This part is edited by Prof. S. R. Driver, of Oxford, assisted by the Rev. H. A. White. The general features are the same as of those volumes already noticed (THE DIAL, Feb. 16, '98). The employment of three colors marks the documents as follows: (1) *The Law of Holiness*, occupying chapters 17-26, is distinguished by yellow; (2) the main body of the priestly narrative and laws is marked by a white background; and (3) a few laws regarded as later than the priestly narrative are on a brown background. The analysis is very simple, and accords with the views of the school of Dr. Driver. The notes contain considerable material of real value. The illustrations are on a par with those of the earlier volumes. Scholars and Bible students will greet this part as another scale upon which to measure the present status of criticism in Leviticus.

*The claims of
long descent.*

Another evidence of the research which is going to make Americans the most thoroughly ancestried people in the world appears in the private printing of "The Vestry Book and Register of Bristol Parish, Virginia, 1720-1789." This interesting manuscript has been recently brought to light in the library of a gentleman who had kept it immured there for a round half-century, and is now given to the world in print through the indefatigable labors of Mr. Churchill Gibson Chamberlayne (Richmond, Va., published by the editor). The book is brimful of quaint old facts, some of them of value to anyone, historian or novelist, seeking to recreate the atmosphere of a departed and fascinating age. And it is also a record of importance to all who set the slightest value upon descent, and find the names of their forbears recorded here in respect of the three great facts of life — birth, marriage, and death.

*Saintsbury's
English
literature.*

It was preordained that Mr. Saintsbury should write a complete history of English literature — complete, that is, in the sense of summarizing the entire course of that literature from "Widsith" and "Beowulf" down to the most recently departed poet. Mr. Ruskin is the only living writer considered, an exception to the general rule that finds some justification. Whatever we may think of the eccentricities of the author's style or the vagaries of his judgment, he has never yet produced an uninteresting book, and his new "Short History of English Literature" (Macmillan) is thoroughly readable from first to last, even the sec-

tions that are perforce closely packed with names, titles, and other bits of bare fact. And we always feel sure that the judgments expressed are Mr. Saintsbury's own, for his practice of reading any literature whereof he discourses is well known. Indeed, there are probably few men living who have read, with critical eye, so much modern literature, in the English and other languages. This qualification, combined with unusual retentiveness of impressions, gives to Mr. Saintsbury's writing a solidity beyond that of most current criticism, and makes this latest book of his peculiarly welcome. The only novelty in its plan is provided by the series of ten brief "interchapters" that summarize in their more general aspects the periods just surveyed. The history is not so very "short," either, for it extends to some eight hundred pages of about five hundred words each. It takes a great deal of industry to prepare such a work, and we are not disposed to carp at its minor defects.

BRIEFER MENTION.

Professor W. J. Alexander has edited the "Select Poems of Shelley" for the "Atheneum Press" series, published by Messrs. Ginn & Co. The usual elaborate introductory essay is provided, an essay not as entirely in sympathy with its subject as we could have wished, but still interesting and concise. The longer poems included are "Alastor," "Adonais," "Epipsychidion," and "Prometheus Unbound"; the shorter ones embrace most of the best lyrics. The notes are carefully chosen and valuable, and the total impression made by the volume is one of scholarly neatness and a conscientious endeavor to embody the heart of the poet's mystery in a series of suitable critical formulæ.

A melancholy interest attaches to the late Professor Lane's "Latin Grammar for Schools and Colleges" (Harper). He had been engaged upon it for nearly thirty years, and brought it near completion, only to die before he could give it to the public. The task of finishing the work thus left was entrusted to Professors Morgan, Allen, and Smith, but again death intervened, and classical scholarship had to mourn the loss of Professor Allen. Then Professor Smith left America to take charge of the American School of Classical Studies in Rome, and Professor Morgan alone was left. Under his direction the work has been carried through the press, and is now issued in a volume of nearly six hundred pages—a reference work for advanced scholars rather than a college text-book, and a monument to the minute and industrious scholarship of George Martin Lane.

"From Chaucer to Arnold," edited by Mr. Andrew J. George, is a volume of "types of literary art in prose and verse," intended for use as a secondary school text-book in English literature. It is essentially a volume of texts, as there are more than six hundred pages of them, selected with the skill of an experienced teacher and critic. The use of such a book gives, at least, some sense of the development and continuity of our literature, which is more than can be said of the method which restricts a year's reading to three or four random classics. Mr. George's book is one of the best of its sort, and we are glad to commend it to teachers. (Macmillan.)

LITERARY NOTES.

The beautiful Dent-Scribner edition of Scott has just been extended by six volumes, two each of "Kenilworth," "The Abbot," and "The Pirate."

"Evan Harrington" and "Short Stories" are the two newest volumes in the revised edition of Mr. George Meredith's novels. The Messrs. Scribner are the publishers.

"Maria Felicia," translated from the Bohemian of Carolina Svetla, is about to be added to the popular series of "Tales from Foreign Lands," published by Messrs. A. C. McClurg & Co.

"Red and Black," just published by Brentano's, is an English translation, made by Mr. Charles Tergie, of that famous masterpiece of realistic fiction, "Le Rouge et le Noir," by Henri Beyle.

Volume VIII. of "Frederick the Great," completing the work, and "Latter-Day Pamphlets" are the latest issues in the "Centenary" edition of Carlyle, imported by Messrs. Charles Scribner's Sons.

The Century Co. have just issued a new illustrated edition of that ever-popular story, "The Casting Away of Mrs. Leeks and Mrs. Aleshine" (including "The Dusanter") by Mr. Frank R. Stockton.

"The Autobiography and Correspondence of Mrs. Delaney," as revised from Lady Llanover's edition, and edited by Miss Sarah Chauncey Woolsey, has just been reissued (two volumes bound in one) by Messrs. Little, Brown, & Co.

President Schurman's address of last June, upon the occasion of the thirtieth annual Commencement of Cornell University, has just been published in pamphlet form by the Messrs. Putnam, and given "A Generation of Cornell" for a title.

A second series of "Chap-Book Stories" has just been published by Messrs. Herbert S. Stone & Co., thus adding another volume to the several that have already been furnished forth by the files of the little magazine that won so many friends during its brief career.

Mr. A. Flanagan, Chicago, publishes an arrangement of "Hiawatha," in twelve scenes, for reading-classes and school entertainments. The pamphlet is prepared by Miss Minnie M. George, and gives full directions concerning costumes, music, and other adjuncts of such an entertainment.

Mr. Frederick W. Morton, whose compilations entitled "Woman in Epigram" and "Man in Epigram" have found much favor with a certain class of readers, has now prepared "Love in Epigram," a third collection of the same general character, published, like the others, by Messrs. A. C. McClurg & Co.

Messrs. Henry Holt & Co. have just published "A Concise Dictionary of Greek and Roman Antiquities," based on Smith's larger work, and edited by Vice-Provost F. Warre Cornish, of Eton College. There are over eight hundred pages and more than a thousand illustrations, all of which are provided at a moderate price.

The charming reprint of "The Spectator," edited by Mr. G. Gregory Smith and published by Messrs. Charles Scribner's Sons, to which we have referred from time to time, is now completed by the publication of the eighth volume, which has indexes to the entire work. A more presentable set of books has not often been devised.

Messrs. Charles Scribner's Sons announce that they have purchased the publications of the Christian Liter-

ature Co. These include editions of the Ante-Nicene Christian Fathers, the Nicene and Post-Nicene Fathers, the works of St. Augustine and St. Chrysostom, the "American Church History Series," and the "Ten Epochs of Church History."

Messrs. Bell & Co., publishers of the "Bohn Library," have acquired the copyright of Burton's famous "Personal Narrative of a Pilgrimage to Al-Madinah and Meccah," and have issued the work in a new two-volume edition, with an introduction by Mr. Stanley Lane-Poole. There are many illustrations, and the edition is in every way an acceptable one. It is published in this country by the Macmillan Co.

Messrs. Charles Scribner's Sons import for the American market a new edition (the third) of "The Life of Michelangelo Buonarroti," by the late John Addington Symonds. Published as they are at a moderate price, the two volumes of this edition are brought within the reach of a new circle of purchasers, who will, we doubt not, heartily welcome the opportunity now offered to place them upon the shelf.

As the end of the century comes nearer and nearer, we may expect a great production of works, singly and in series, which undertake to sum up the progress of the hundred years, or present a conspectus of human knowledge at the time when we pass into the twentieth century. Such books are not strictly due until 1901, but eagerness to be early in the field will anticipate that date in many cases, and announcements are already beginning to appear. An essentially geographical series, entitled "A View of the World in 1900," edited by Professor J. H. Mackinder, is already well under way in England, and will include twelve volumes, such, for example, as "Britain and the North Atlantic," by the editor; "Scandinavia and the Arctic Ocean," by Sir Clements Markham; "France and the Mediterranean," by M. Elisée Reclus; "Africa," by Dr. J. Scott Keltie; and "The Russian Empire," by Prince Kropotkin.

TOPICS IN LEADING PERIODICALS.

November, 1898.

Alaska, Colonial Lessons of. D. S. Jordan. *Atlantic*.
Alexander the Great. B. I. Wheeler. *Century*.
Architectural Forms in Nature. *Popular Science*.
Army and Navy "Y. M. C. A." Albert Shaw. *Rev. of Rev.*
Bismarck. Sidney Whitman. *Harper*.
Carlyle as a Letter Writer. C. T. Copeland. *Atlantic*.
Dance, George, and his Portraits. W. Roberts. *Mag. of Art*.
Eastward Expansion of the U. S. A. R. Colquhoun. *Harper*.
Explorations, Recent. J. Scott Keltie. *Harper*.
Fiber Industries, Possible, of the U. S. C. R. Dodge. *Pop. Sci.*
Fifth Army Corps, With the. Frederic Remington. *Harper*.
Franklin, The Many-Sided. P. L. Ford. *Century*.
George, Henry. T. G. Shearman. *Self Culture*.
Horse in Folk-Lore. J. F. O'Donnell. *Lippincott*.
Imagination. J. K. Wetherill. *Lippincott*.
Italy, Modern. Giovanni Vecchia. *Review of Reviews*.
Italy, Modern, An Impachment of. "Ouida." *Rev. of Rev.*
Magna Charta, American Interest in. F. A. Roe. *Self Culture*.
"Maine," Personal Narrative of the. C. D. Sigbee. *Century*.
Manila, Why We Won at. B. A. Fiske. *Century*.
Mark Twain in California. Noah Brooks. *Century*.
Masks, Greek and Barbarian. Charles de Kay. *Mag. of Art*.
Navy in the War. Captain F. E. Chadwick. *Scribner*.
Navy in the War with Spain. I. N. Hollis. *Atlantic*.
Newspaper Correspondents in the War. *Review of Reviews*.
Nicaragua Canal. L. M. Keasbey and E. R. Johnson. *R. of R.*
Omaha Exposition, The. Irene C. Byrne. *Self Culture*.
Oriental Puzzle Locks. R. T. Pritchett. *Magazine of Art*.

Oriental Stage-Craft. *Lippincott*.

Pacific Seaboard Islands, Our. John E. Bennett. *Harper*.
Paris, The Woman's. Ada Cone. *Scribner*.
Porto Rican Campaign, The. R. H. Davis. *Scribner*.
Psychology and Art. Hugo Münsterberg. *Atlantic*.
Reign of Terror, The. T. Arnold Haultain. *Self Culture*.
Renaissance Girlhood, Art and Romance of. *Mag. of Art*.
Santiago, My Experiences at. James Creelman. *Rev. of Rev.*
School Superintendents, Confessions of Three. *Atlantic*.
Settlers of Middle America, The Original. *Popular Science*.
Shaw, Byam. Alfred Lys Baldry. *Magazine of Art*.
Soldiers' Songs. W. W. Crane. *Lippincott*.
Spain, Lowell's Impressions of. *Century*.
Spain's New World Colonies. M. B. Jordan. *Self Culture*.
Switzerland, Torrents of. E. R. Dawson. *Popular Science*.
Thackeray, Some Aspects of. H. D. Sedgwick, Jr. *Atlantic*.
Torpedo-Boat Service. Lieut. J. C. Fremont. *Harper*.
Torpedo Boats in the War. J. R. Spears. *Scribner*.
Unconventional, Craze for the. Jane E. Joy. *Lippincott*.
U. S. and Far Eastern Question. F. B. White. *Self Culture*.
Ute Funeral, A. Paul Ward Beck. *Lippincott*.
War, Fanciful Predictions of. W. W. Crane. *Lippincott*.
Warren Hastings Controversy. G. Mercer Adam. *Self Culture*.
West, Intellectual Movement in the. H. W. Mabie. *Atlantic*.
World's Fair, The French. P. de Coubertin. *Century*.
Yosemite, Animals of the. John Muir. *Atlantic*.

LIST OF NEW BOOKS.

[The following list, containing 169 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

Marie Antoinette. By Clara Tachudi; authorized translation from the Norwegian by E. M. Cope. With colored portrait, large 8vo, pp. 460. Macmillan Co. \$2.50.
Charles Carleton Coffin, War Correspondent, Traveller, Author, and Statesman. By William Elliot Griffis, D.D. With portrait, 8vo, gilt top, uncut, pp. 357. Dana Estes & Co. \$2.
The Life of Michelangelo Buonarroti. Based on studies in the archives of the Buonarroti family at Florence. By John Addington Symonds. Third edition; in 2 vols., illus., 8vo, gilt tops, uncut. Charles Scribner's Sons. \$4.
A Study of Mary Wollstonecraft and the Rights of Woman. By Emma Rauschenbusch-Clough, Ph.D. 8vo, uncut, pp. 234. Longmans, Green, & Co. \$2.50.
Famous Scots Series. New vols.: Sir William Wallace, by A. F. Murison; Robert Louis Stevenson, by Margaret Moyes Black. Each 12mo. Charles Scribner's Sons. Per vol., 75 cts.

HISTORY.

The Romance of the House of Savoy, 1003-1519. By Alethea Wiel. In 2 vols., illus., 8vo, gilt tops, uncut. G. P. Putnam's Sons. \$4.
The War with Spain: A Complete History of the War of 1898. By Charles Morris. Illus., 12mo, pp. 383. J. B. Lippincott Co. \$1.50.
Introduction to the Study of History. By Ch. V. Langlois and Ch. Seignobos; trans. by G. S. Berry; with Preface by F. York Powell. 12mo, pp. 350. Henry Holt & Co. \$2.25 net.
The American Revolution, 1763-1783. Reprinted from the "History of England in the Eighteenth Century." By William Edward Hartpole Lecky, M.P.; arranged and edited by James Albert Woodburn. 12mo, pp. 518. D. Appleton & Co. \$1.25.
The Spanish Revolution, 1868-1875. By Edward Henry Strobel. With portrait, 12mo, gilt top, uncut, pp. 253. Small, Maynard & Co. \$1.50.
Buccaneers and Pirates of our Coasts. By Frank R. Stockton. Illus., 12mo, pp. 325. Macmillan Co. \$1.50.

GENERAL LITERATURE.

A History of Spanish Literature. By James Fitzmaurice-Kelly. 12mo, pp. 423. "Literatures of the World." D. Appleton & Co. \$1.50.
Second Thoughts of an Idle Fellow. By Jerome K. Jerome. 12mo, pp. 333. Dodd, Mead & Co. \$1.25.

- Manual of the History of French Literature.** By Ferdinand Brunetiere; authorized translation by Ralph Derchief. With portrait, 12mo, pp. 569. T. Y. Crowell & Co. \$2.
- Cyrano de Bergerac: A Play in Five Acts.** By Edmond Rostand; trans. from the French by Gladys Thomas and Mary F. Guillemand. With portrait, 12mo, uncut, pp. 294. R. H. Russell. \$1.
- Cyrano de Bergerac.** By Edmond Rostand; trans. from the French by Gertrude Hall. With portrait, 24mo, pp. 235. Doubleday & McClure Co. 50 cts. net.
- Dante's Ten Heavens: A Study of the Paradiso.** By Edmund G. Gardner, M.A. 8vo, uncut, pp. 310. Charles Scribner's Sons. \$3.50 net.
- Petrarch, the First Modern Scholar and Man of Letters: A Selection from his Correspondence.** Trans. from the original Latin and edited by James Harvey Robinson and Henry Winchester Rolfe. Illus., 8vo, gilt top, uncut, pp. 436. G. P. Putnam's Sons. \$2.
- Principles and Methods of Literary Criticism.** By Lorenzo Sears, Litt.D. 12mo, pp. 364. G. P. Putnam's Sons. \$1.25.
- Our Conversational Circle.** By Agnes H. Morton; with Introduction by Hamilton W. Mabie. 16mo, gilt top, uncut, pp. 218. Century Co. \$1.25.
- A Generation of Cornell, 1868-1898: An Address.** By Jacob Gould Schurman. 8vo, pp. 57. G. P. Putnam's Sons. Paper, 75 cts.
- Love in Epigram: Sapient Guesses and Foolish Conceits about the Tender Passion.** Compiled by Frederick W. Morton. 16mo, pp. 248. A. C. McClurg & Co. \$1.

NEW EDITIONS OF STANDARD LITERATURE.

- The Adventures of Captain Bonneville, U. S. A.** By Washington Irving. "Pawnee" edition; illus. in photograph by Henry Sandham, F. S. Church, and others. In 2 vols., 8vo, gilt tops, uncut. G. P. Putnam's Sons. \$6.
- Paul Clifford.** By Edward Bulwer Lytton. Illus. with etchings, 8vo, gilt top, uncut, pp. 472. Dana Estes & Co. \$2.
- A Strange Story.** By Edward Bulwer Lytton. Illus. with etchings, 8vo, gilt top, uncut, pp. 499. Dana Estes & Co. \$2.
- Works of Thomas Carlyle, "Centenary" edition.** Edited by H. D. Traill. New vols.: History of Frederick the Great, Vol. VIII., and Latter-Day Pamphlets. Each illus., 8vo, uncut. Charles Scribner's Sons. Per vol., \$1.25.
- Thumb-Nail Series. New vols.: The Cricket on the Hearth,** by Charles Dickens, with Introduction by Joseph Jefferson; **Poor Richard's Almanack,** by Benjamin Franklin, edited by Benjamin E. Smith. Each illus., 32mo, gilt edges. Century Co. Per vol., \$1.
- The Old Chelsea Bun-Shop: A Tale of the Last Century.** By the author of "Mary Powell"; illus. by John Jellicoe and Herbert Railton. 12mo, gilt top, uncut, pp. 322. Charles Scribner's Sons. \$2.
- The Waverley Novels.** By Sir Walter Scott. "Temple" edition. New vols.: The Abbott, The Pirate, and Kenilworth. Each in 2 vols., with frontispiece, 24mo, gilt tops. Charles Scribner's Sons. Per vol., 80 cts.
- Works of George Meredith, Popular edition. New vols.: Evan Harrington, and Short Stories.** Each with frontispiece, 12mo. Charles Scribner's Sons. Per vol., \$1.50.
- The Spectator.** Edited and annotated by G. Gregory Smith. Vol. VIII., with Indexes. With portrait, 12mo, gilt top, uncut, pp. 319. Charles Scribner's Sons. \$1.50.
- Departmental Ditties, The Vampire, etc.** By Rudyard Kipling. 24mo, uncut, pp. 159. "Lark Classics." William Doxey. 50 cts.; paper, 25 cts.

VERSE.

- Fables for the Frivolous (with Apologies to La Fontaine).** By Guy Wetmore Carryl; illus. by Peter Newell. 8vo, gilt top, uncut, pp. 120. Harper & Brothers. \$1.50.
- Songs of War and Peace.** By Sam Walter Foss. 12mo, gilt top, pp. 146. Lee & Shepard. \$1.25.

FICTION.

- Wild Eelin: Her Escapades, Adventures, and Bitter Sorrows.** By William Black. Illus., 12mo, pp. 512. Harper & Brothers. \$1.75.
- The Adventures of François, Foundling, Thief, Juggler, and Fencing-Master, during the French Revolution.** By S. Weir Mitchell, LL.D. Illus., 12mo, pp. 321. Century Co. \$1.50.
- The Battle of the Strong.** By Gilbert Parker. 12mo, pp. 466. Houghton, Mifflin & Co. \$1.50.

- Antigone, and Other Portraits of Women (Voyageuses).** By Paul Bourget; trans. by William Marchant. 12mo, uncut, pp. 297. Charles Scribner's Sons. \$1.50.
- The Blind Man's World, and Other Stories.** By Edward Bellamy; with Prefatory Sketch by W. D. Howells. 12mo, gilt top, pp. 415. Houghton, Mifflin & Co. \$1.50.
- The Two Magics: The Turn of the Screw, and Covering End.** By Henry James. 12mo, gilt top, uncut, pp. 393. Macmillan Co. \$1.50.
- The Minister of State.** By John A. Steuart. 12mo, pp. 422. Dodd, Mead & Co. \$1.50.
- David Harum: A Story of American Life.** By Edward Noyes Westcott. 12mo, pp. 392. D. Appleton & Co. \$1.50.
- The Fatal Gift.** By F. Frankfort Moore. 12mo, pp. 380. Dodd, Mead & Co. \$1.50.
- The Heart of Toll.** By Octave Thanet; illus. by A. B. Frost. 12mo, gilt top, uncut, pp. 215. Charles Scribner's Sons. \$1.50.
- A Slave to Duty, and Other Women.** By Octave Thanet. With frontispiece, 16mo, gilt top, uncut, pp. 221. H. S. Stone & Co. \$1.25.
- Stories of the Cherokee Hills.** By Maurice Thompson. Illus., 12mo, pp. 235. Houghton, Mifflin & Co. \$1.50.
- The Romance of a Midshipman.** By W. Clark Russell. 12mo, pp. 391. R. F. Fenno & Co. \$1.50.
- Crooked Trails.** Written and illustrated by Frederic Remington. 8vo, pp. 151. Harper & Brothers. \$2.
- Madame Butterfly, and Other Tales of Japan.** By John Luther Long. With frontispiece, 16mo, gilt top, uncut, pp. 224. Century Co. \$1.25.
- The Uncalled.** By Paul Laurence Dunbar. 12mo, pp. 255. Dodd, Mead & Co. \$1.25.
- Adventures of the Comte de la Muette during the Reign of Terror.** By Bernard Capes. 12mo, uncut, pp. 294. Dodd, Mead & Co. \$1.25.
- The Money Captain.** By Will Payne. 16mo, gilt top, uncut, pp. 323. H. S. Stone & Co. \$1.25.
- One of the Pilgrims: A Bank Story.** By Anna Fuller. 12mo, gilt top, uncut, pp. 331. G. P. Putnam's Sons. \$1.25.
- Domitia.** By S. Baring-Gould. Illus., 12mo, pp. 348. F. A. Stokes Co. \$1.50.
- Elizabeth and her German Garden.** 12mo, uncut, pp. 175. Macmillan Co. \$1.75.
- The Lost Provinces: How Vanisart Came Back to France.** By Louis Tracy. Illus., 12mo, pp. 408. G. P. Putnam's Sons. \$1.50.
- The Instinct of Stepfatherhood: Short Stories.** By Lilian Bell. 16mo, gilt top, uncut, pp. 228. Harper & Bros. \$1.25.
- A Herald of the West: An American Story of 1811-1815.** By Joseph A. Altsheler. 12mo, pp. 359. D. Appleton & Co. \$1.50.
- The Casting Away of Mrs. Lecks and Mrs. Aleshine.** By Frank R. Stockton. New edition; illus., 12mo, gilt top, pp. 239. Century Co. \$1.50.
- The Title-Mongers.** By William Farquhar Payson. 12mo, uncut, pp. 333. Dodd, Mead & Co. \$1.25.
- A Daughter of Cuba.** By Helen M. Bowen. 12mo, gilt top, pp. 353. Rand, McNally & Co. \$1.
- The Widower.** By W. E. Norris. 12mo, pp. 327. D. Appleton & Co. \$1.; paper, 50 cts.
- Cinch, and Other Tales of Tennessee.** By Will Allen Dromgoole. 12mo, gilt top, uncut, pp. 362. Dana Estes & Co. \$1.25.
- Phoebe Tilson.** By Mrs. Frank Pope Humphrey. 12mo, gilt top, pp. 251. Rand, McNally & Co. \$1.
- Bob, Son of Battle.** By Alfred Ollivant. 12mo, pp. 356. Doubleday & McClure Co. \$1.25.
- Florida Alexander, a Kentucky Girl.** By Eleanor Talbot Kinkead. 16mo, pp. 276. A. C. McClurg & Co. \$1.
- My Invisible Partner.** By Thomas S. Denison. 12mo, gilt top, pp. 230. Rand, McNally & Co. \$1.
- The Double Man: An Oculist's Life Story.** By F. B. Dowd. 12mo, pp. 303. Denver: Temple Pub'g Co. Paper, 50 cts.
- Mr. Jonnemacher's Machine: The Port to Which We Drifted.** By Lord Prime, Esq. Illus., 12mo, pp. 255. Philadelphia: Knickerbocker Book Co. 75c.; paper, 35c.

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